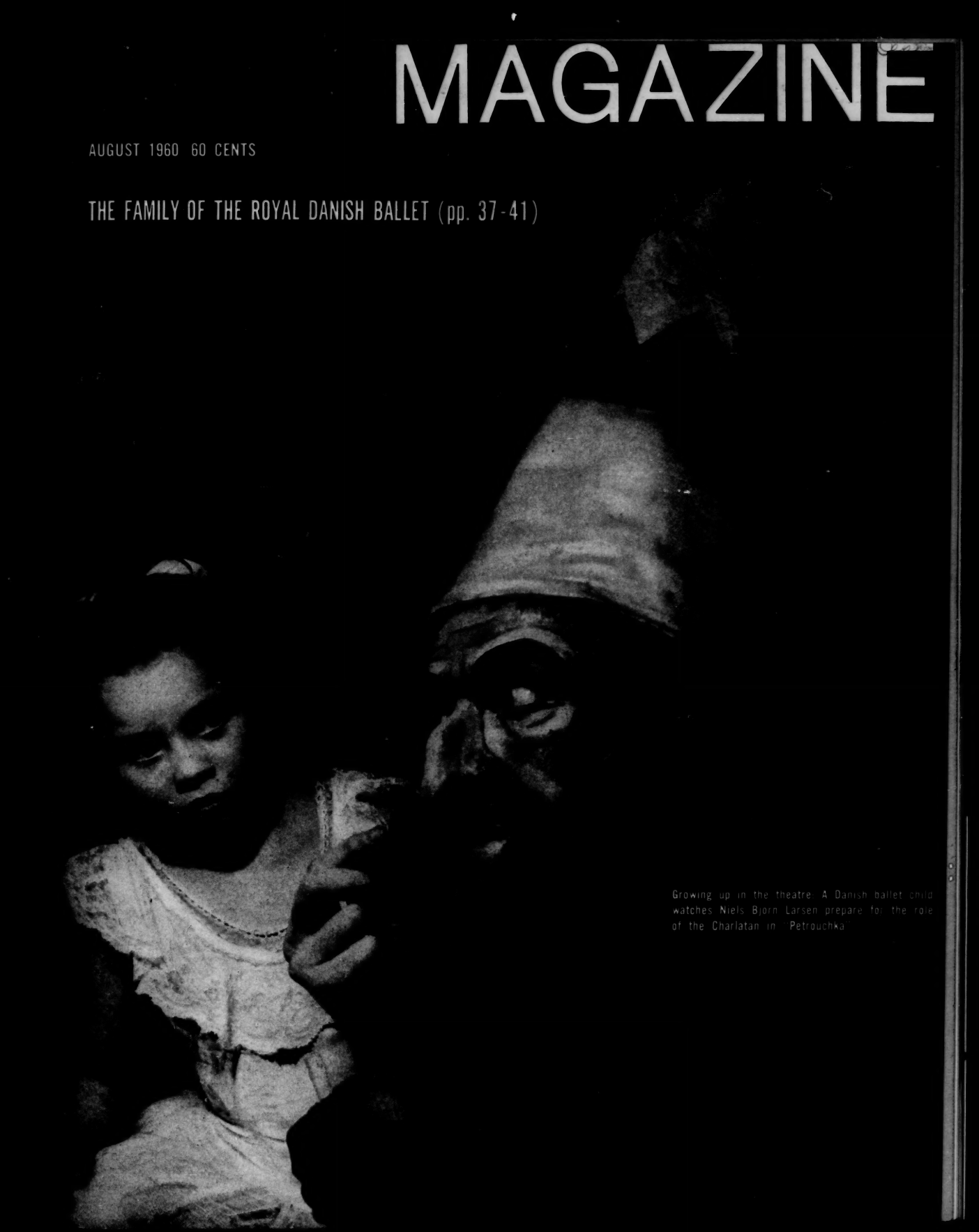
MAGAZINE

AUGUST 1960 60 CENTS

THE FAMILY OF THE ROYAL DANISH BALLET (pp. 37-41)



Growing up in the theatre: A Danish ballet child watches Niels Bjorn Larsen prepare for the role of the Charlatan in "Petrouchka"

BRITANNIA RULES . . . THE HEARTS OF AMERICA!

ALL HAIL THE ROYAL BALLET

Capezio takes great delight in welcoming the Royal Ballet to our shores for its 6th season in America. The gala premiere at the Metropolitan Opera House in New York on September 11th will mark the beginning of a 20-week tour through 29 cities which cannot but be triumphal.

American audiences have always greeted this great troupe with warmth and enthusiasm and it is with even greater anticipation that we look forward to programs which, beside repeating much-in-demand favorites, will introduce four works never before seen here.

We at Capezio have watched happily as dance has swept the country . . . due in part to the visits of distinguished troupes such as The Royal Ballet. Surely the dance, one of the most universal languages that exist, will do much to broaden understanding between peoples of all nations.

So, here's a royal welcome to The Royal Ballet . . . from Capezio, the dancer's cobbler since 1887!

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PRESSTIME NEWS

ROYAL DANISH BALLET ARRIVES

San Francisco's Opera House is the first stop for the **Royal Danish Ballet** which opens there Aug. 12 for its 2nd North American tour. Itinerary includes 13 cities in 10 weeks with the last date in Montreal at The Forum Oct. 21. The King and Queen of Denmark, expected for a state visit this fall, are scheduled to attend a perf. in Washington, DC.

Unless a last-minute miracle happens, according to Columbia Artists Mgt., NYC will not see the Danish dancers because of the unavailability of a suitably large stage to accomodate the troupe of 130 dancers & orchestra. (See cover and pp. 37-41.)

GERTRUDE MACY JOINS ANTA

New general manager of the int'l exchange program administered by the Amer. Nat'l Theatre & Academy for the U. S. State Dept. is **Gertrude Macy**, legitimate producer and long-time mgr. for Katharine Cornell. In the dance field, Miss Macy has been B'way mgr. for several **Martha Graham** seasons and for the "American Dance" seasons presented by the B. de Rothschild Foundation. She succeeds Robert C. Schnitzer, who joins the Theatre Guild as gen. mgr. of a new program which will establish an American repertory co. for overseas touring in English language plays.

NEW YORK SEASON FOR INDRANI

Indrani and her co. of Indian dancers & musicians, who came to the USA in June with the assistance of a travel subsidy from the Gov't of India, perform Aug. 15-18 at the Barbizon-Plaza Theatre, NYC. Earlier this summer the co. was enthusiastically received at the Chicago Int'l Trade Fair and at **Jacob's Pillow**. The attractive young dancer, daughter of **Ragini Devi**, is especially noted for her interpretation of the Orissi style, heretofore seen only in the temples of Orissa. The group has also been scheduled to dance July 19-26 in Havana, and Aug. 5-6 in the Festival de Montreal. It is expected they will appear in Mexico & Trinidad before returning to India.

ESCUDERO FAREWELL TOUR

Charles E. Green, Pres. of Consolidated Concerts Corp., is just back from Europe with an interesting contract in his pocket. He is presenting the venerable master of Spanish dance, **Vicente Escudero**, in a 10-week coast-to-coast farewell tour this fall. With Escudero will be his familiar co-star, **Carmita**, along with **Goyo Reyes & Pepita Ortega**, last seen here with **Carmen Amaya**. The tour opens in Washington Oct. 4 and includes a one-nighter at Carnegie Hall in NYC on Oct. 15. It is rumored that the maestro will be dancing—AND singing!

ALL SET AT CONNECTICUT COLLEGE

The 13th annual **American Dance Festival** at Connecticut College, New London, is set for Aug. 18-21. Featured with their companies in 5 perfs. will be **Jose Limon** (featuring **Pauline Koner & Lucas Hoving**), **Merce Cunningham, Pearl Lang, Ruth Currier, Lucas Hoving, Charles Weidman** with the **Conn. Coll. student repertory group**, and 1960 **Doris Humphrey** Fellowship winner, **Jack Moore** (see Brief Bio., p. 52).

Program schedule: Aug. 18: Limon & Co., Humphrey's "Passacaglia" & Limon's "Traitor;" Cunningham & Co., "Night Wandering" (new) & "Septet;" Currier & Co., "Tranfigured Season" (new). Aug. 19: Lang & Co., "Black Marigold" & a new work; Cunningham & Co., "Rune" & a new work.

Aug. 20 (mat.): Cunningham & Co., "Suite for Five;" Jack Moore, new work; Hoving & Co., new work; Weidman & Conn. Coll. repertory group, "Atavisms" ("Lynchtown" & "Bargain Counter"). Aug. 20 (eve.): Currier & Co., "Toccanta;" Limon & Co., Humphrey's "Ritmo Jondo" & "Night Spell" and Limon's "Missa Brevis" or "Emporor Jones." Aug. 21 (mat.): Cunningham & Co., new work; Currier & Co., "Transfigured Season;" Lang & Co., new work; Limon & Co., "Emporor Jones" or "Traitor."

Simon Sadoff will conduct the orchestra.

PERRY-MANSFIELD'S ANNUAL

The 1960 Theatre Festival at **Perry-Mansfield**, Steamboat Springs, Colo., again includes a generous amount of dance. On the July 29-30 opening bill, along with the Apprentice Theatre's "Robin Hood," is **Mary Clare Sale's** ballet, "Eine Kleine Nachtmusik." The annual Evening of Dance, Aug. 12-13, lists Menotti's dance-opera, "The Unicorn, the Gorgon and the Manticore," and modern, ethnic and ballet works by **Harriette Ann Gray, Al Huang, Joey Luckie Rigsby** and Miss Sale. The P-M season ends with a dance seminar Aug. 21-26.

"RECREATIONAL" DANCE TEACHING

Too late for reporting in this issue is the most recent development in the efforts to solve the controversy between the private dance studio owners and the recreational or park dept. teachers. Scheduled for July 23 at the NYC offices of Dance Magazine was an executive board meeting of the **Nat'l Council of Dance Teacher Orgns.** Major topic on the agenda — much-discussed "recreational" situation. At the invitation of NCDTO Chairman **Helen Wicks Reid, Seibolt Frieswyk** of the **Nat'l Recreation Assn.**, was to meet with the NCDTO for a discussion of the dilemna.

As has been reported in these pages, private teachers have been confronted with many circumstances in which recreational classes have tended to be direct competition rather than supplemental dance activities of the community. There have also been complaints that some recreational instructors are "volunteers" or cut-rate teachers of questionable competence who are of little service in promoting interest in dance. On the other hand, it is recognized that there are many extremely valuable teaching programs in the recreational field. Organizations like the Nat'l Recreation Assn. have pointed out that they are eager to cooperate with the NCDTO and have asked to be presented with suggestions for modifying and improving recreational programs.

Subsequent developments will be fully reported in Dance Magazine.

UNASSORTED BULLETINS

Start of last month's tour by the **Washington Ballet**, which began July 6 in Wheeling, W. Va., was in the dramatic "show must go on" tradition. An injury during rehearsal forced guest star **Melissa Hayden** to cancel her appearance. Frantic long-distance calls brought **Violette Verdy** from NYC as a replacement. Arriving just at show time, Miss Verdy went on "cold" in the "Nutcracker Pas de Deux" with **Andre Eglevsky**, with whom she had never danced. Audience and critics registered enthusiastic approval. The co's tour, highlighted with a week at **Jacob's Pillow**, extended from Tennessee to Maine. Guest stars in the 2nd half of the tour were **Patricia Wilde & Istvan Rabovsky**.

Teresa is rehearsing with her newly-formed Spanish dance co. for a 2-mo. European tour and subsequent appearances in the USA. Her leading male dancer is **Julio Piedra**, trained with **Luisillo** (Teresa's former co-star) . . . **Rukmini Devi** and **Sarada** were scheduled to present a lecture-demonstration on classical Indian dance forms July 28 at the Hotel Plaza ballroom. The event, for which Mrs. William Hale Harkness and **Martha Graham** are sponsors, was announced as a benefit for Kalakshetra, the arts center in Madras which was founded by Rukmini Devi . . . Added date for the **New England Civic Ballet**: Wentworth-by-the-Sea, N.H., July 28, in a perf. of "Shindig."

PERSONALS

The recent B'way actors' strike gave Ben Janney, stage mgr. of "Destry Rides Again," time off to marry the NYC Ballet's **Jillana** . . . NYCB members **Conrad Ludlow & Joyce Feldman** were also recently wed . . . Still another City Centerite, **Roland Vazquez** married **Viola Crucil**, formerly of the Bob De Voye Trio . . . **Vida Brown**, George Balanchine's asst, and former NYCB ballet mistress, is now wed to Dr. Phillip Glotzer.

Dancer-choreographer **Inga Weiss** and engineer Andris Lepnis became parents of a girl May 26 in Santa Barbara, Calif.

AROUND NEW YORK

Hanya Holm will choreograph the ballet for the Metropolitan Opera's revival this season of "Tannhaeuser" . . . **Pearl Primus** has returned to NYC from Liberia, where she has been directing the formation of the 1st African Performing Arts Center, **Konama Kende** . . . **Eddie Phillips** has been signed for the upcoming B'way show, "Tenderloin" . . . **Jack Stanly's** pupil, **Bobby Brown**, has changed his "Gypsy" job for a leading juvenile part in the forthcoming "The Unsinkable Molly Brown," to be choreographed by **Peter Gennaro** . . . The **Merry-Go-Rounders** hold auditions Sept. 8-9, 10 AM, at the 92nd St. Y. Rehearsals begin Sept 14 and 1st perf. is Nov. 25 . . . A new work by **Danny Joal** receives its premiere by the **Shirley Broughton Dance Co.** at Cooper Union Oct. 31. **Louanna Gardner**, new Broughton dancer, will be lead soloist with **Robert DuMee, Lois Rosner** & Miss Broughton.

Signed with Mercury Records—**Geoffrey Holder** . . . **Vincent Marino** of **Capezio's** had to have scalp stitches after being attacked by gunmen who robbed the B'way dancewear store of $900 on June 27th . . . **Lilliane Montevecchi** is subbing for vacationing **Colette Brosset** in "La Plume de Ma Tante" . . . "Take Me Along"-featured **Peter Conlow** is choreographer for Oakdale Music Theatre's "Damn Yankees" & Westbury LI's "Meet Me in St. Louis" . . . "Hawaii, USA," July Radio City Music Hall stage show, has dancers **Bhaskar** and **Harrison & Kossi** as guests . . . **Angel Mancheno & Carmelillo** are in the summer Int'l Folk Festival at the Waldorf-Astoria.

INTERNATIONAL NOTES

Gene Kelly's new ballet, "Pas de Dieux" to Gershwin's Concerto in F, was a big hit when premiered at the Paris Opera July 6. The very classical-minded **Paris Opera Ballet** brought the house down with their newly-learned jazz antics. Result: Kelly received the French Legion of Honor . . . **Ruth Harrison & Alex Fisher** were on the Monte Carlo Sporting Club's opening bill of the season, premiered July 8. They begin an engagement at the Lido Excelsior, Venice, Aug. 3 . . . **George Balanchine** donated his "Bourree Fantasque" to the **London Festival Ballet**, "Serenade" & "Concerto Barocco" to the Hamburg Staatsoper, and "Swan Lake" "Bourree Fantasque" & "Concerto Barocco" to the **La Scala Opera Ballet. NYCB** ballet mistress **Una Kai** will stage these works and Balanchine will conduct final rehearsals for the Hamburg & La Scala prods. this fall.

Lotte Lenya is returning to the USA after 5½ months with "The Seven Deadly Sins" in Germany . . . After the Spoleto Festival, **Paul Taylor** went to the Hague to create a 28½-minute work for the **Netherlands Ballet**, to be premiered the end of Sept. . . **Roy Tobias**, takes a leave of absence this month from the NYC Ballet to go to Japan to investigate teaching opportunities there . . . Modern dance was a hit in San Salvador when Mexico's **Ballet Waldeen** played there recently, reports **Luis Agudo. Serge Unger**, dir, of **Ballet Bellas Artes**, San Salvador, will be guest choreographer for the **Ballet Bellas Artes** in Managua, Nicaragua, for a week in Aug. . . **Anne Wilson** presents her "Ballet Story" at the Theatre Festival, Pitlochry, Scotland, Aug. 25 . . . The **Ivy Baxter Creative Dance Group** of Kingston, Jamaica, BWI, gave May-June perfs, of their original "Once Upon a Seaweed" prod.

Ballet de Cuba gave 23 perfs. in 8 Latin American cities in July . . . **Mata & Hari**, managed by Marcel Ventura, left NYC July 19 for a 6-wk tour of major So. African cities, sponsored by So. Africa's Show Service . . . **Merle Marsicano** flew to Europe July 7 for a dance-seeing tour and to investigate tour possibilities there. She returns in late-Sept. . . **Heino Heiden**, for the past several years a teacher-choreographer & TV producer in Montreal & Vancouver, this season will be choreographer & ballet master for the Nat'l Theatre in Manheim, Germany. He engaged American dancers **Tom Cahill** and **Anita & Robert Lee Jones** for the 24-dancer Manheim co. which gives its 1st ballet eve. in Dec. . . . **Gene Nettles** takes a July 26-Sept. 1 leave of absence from his job in "My Fair Lady" and modern dance teaching at the **June Taylor School**, NYC, to choreograph a revue at the Chat Noir Theatre, Oslo, Norway.

MEET THE AUGUST AUTHORS

Marian Van Tuyl ("Food for Thought," p. 36) has taught modern dance and headed concert groups at the U. of Chicago & Mills Coll., Calif. Presently she is Editor of Impulse Publications in San Francisco . . . **Janet Faure** ("Renascence in Hawaii," p. 44) is an ex-stateside newspaper & magazine writer, now working for an MFA in Drama & Theatre at the U. of Hawaii.

Jacqueline Maskey ("East Meets West 55th Street," p. 32) majors in English at Hunter Coll., NYC, and works for the NY Public Library's Dance Collection. She frequented dance perfs. at City Center so often that she was offered a job as usher . . . **Allyn Moss**, ("Coiled for Action, Augie & Margo," p. 26) is a former "Mademoiselle" Ed., recently returned to the USA from a year of writing & photographing in Europe.

NEWS OF BOOKS

Kathleen & Leo Perper donated a 70-volume collection of ballet, drama & music material, accumulated over 40 years, to the U. of Texas Library . . . Travel writer Lew Arthur has just released "New York Free For All," a calendar of 1,000 free cultural, educational & social activities in NYC until Thanksgiving 1960. ($1.25; Box 1, Peter Stuyvesant Station, NYC 9.) . . . David McKay has published **Sophia Delza's** "Body and Mind in Harmony," about Chinese health exercise ($4.50).

COAST TO COAST

Martha Graham presented a lecture-demonstration July 11 at **Conn. Coll.** and made her debut appearance at **Jacob's Pillow** July 17. The star's topic was "A Question of Image," illustrated by a perf. of her "Errand into the Maze," danced by **Bertram Ross & Helen McGhee** (in Miss Graham's role) . . . **Hanya Holm** received an Honorary Degree of Doctor of Fine Arts from Colorado Coll. June 6 . . . **Harold Lang** is rehearsing with Dodie Goodman & Buster Keaton for a Hurok-sponsored tour of "Once Upon a Mattress," opening in San Francisco in early Sept. . . **Mary Anthony & Co.** premiered "Antiphon" July 21 at Michigan State U. Fine Arts Festival. A lecture-demonstration, which concluded her 2-week workshop teaching, featured a perf. of Miss Anthony's "Songs" & "Threnody." Dancers: **Harriet Clifford, Lynn Donovan, Paula Leland, Paul Berne, James Gardner & John Starkweather.**

At the **Contemporary Dancers Center**, San Francisco, a premiere of "Hedda Gabler," by J. Marks, starred **Jean Mathis** with **James Crenshaw, Kirk Michaels, Diana Russell & Lois Roedel** . . . **May O'Donnell & Co.** premiered "Ceremonial Beginning" at the U. of Calif. June 22-23 . . . **Bruce King** is spending Aug. in Montana giving lecture-demonstrations, workshops & perfs. (see calendar) . . . **Ruth Walton** performed with her dancers (**Phillip Stomp, Barbara Teer & Teena Potter**) in jazz dances to progressive music at a Newport, RI, Jazz Festival jam session July 1-3. The group also appeared at the E. Hampton, NY, Evergreen Theatre July 17, offering **Michael Olatunji's** "A God of Fire" and Miss Walton's interpretation of Art Blakey's "Moanin' " . . . Hollywood ballet teacher **Kathryn Etienne** and her husband Steven

CHANGE OF ADDRESS

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left NYC July 8 for a 2-mo. vacation in their "hometown" Paris. Before leaving, they were entertained by Miss Etienne's former-pupil **Mitzi Rayner**, Detroit teacher **Nicholas Tsoukalas** & the staff of Dance Mag. . . . **Todd Bolender** choreographed a new version of "Helen of Troy," scheduled for premiere July 28 at the Cambridge, Mass., Drama Festival . . . **Adam Darius** danced with **Ginger Rogers** in "Annie Get Your Gun" at Wallingford, Conn., in July.

Janet Sassoon & Alan Howard were guest artists in the **Bay Area Ballet's** perf. for the Marin County (Calif.) Art & Garden Show July 3 . . . It's the 10th anniversary for **Barry Lynn's** Arena Theatre in Salt Lake City . . . **Ruth Lawrence** (formerly **Ruth Gilbert,**) choreographed "Song of Norway," dir. **Gene Bayles**, for the Beverly, Mass., Music Theatre in July . . . Summer choreography credits for **Mara** include: "The Merry Widow" & "Kismet" at the Shreveport, Ind., Summer Theatre and "Kismet" at the Jacksonville, Fla., Theatre. She returns to NYC in Sept.

To be exact: Clifford Gessler's June report on the **SF Ballet** referred to "Con Amore" as "borrowed from the **NYC Ballet.**" This work is indeed in the NYC Ballet repertoire, but Lillian Tudiver writes to point out that **Lew Christensen** originally created the work for the SF Ballet in 1953.

ASSOCIATION NEWS

Wind-up of the summer convention season: **American Society of Teachers of Dancing**, Aug. 7-12, Edison Hotel, NYC . . . **Dance Educators of America**, 1st Northwestern Convention, Ballroom Session, Aug. 28; Convention, Aug. 29-30, Seattle . . . **Dance Masters of America**, Preconvention ballroom, July 30-31; Nat'l Convention, Aug. 1-6, Americana Hotel, Miami Beach, Fla. . . . **Dance Teachers' Club of Boston**, Teachers' Training Course, Aug. 22-26, New England Mutual Hall, Boston. Convention, Aug. 24-Sept 1, Somerset Hotel, Boston . . . **Nat'l Assn. of Dance & Affiliated Artists:** NYC, Roosevelt Hotel—1st wk., July 27-Aug. 2; 2nd wk., Aug. 3-9; Los Angeles, Statler Hilton, Aug. 14-20.

Signed up as a member of the **Chicago Nat'l Assn of Dance Masters** beginning in 1974 is **Patrice Lynne Mackesey** of Madison, Wisc.—aged 2. Continuing a dynasty, she is daughter of **Virginia Lee Kehl Mackesey**, granddaughter of **Lee Kehl**, great granddaughter of **Fred W. ("Daddy") Kehl.** The **Kehl School** in Madison is in its 82nd year . . . **Clement O. Browne**, a member of **Dance Masters of Ohio (DMA #16)** since 1926 recently resigned as its Secretary. He has held every office in the organization and never missed a meeting!

SCHOOLS AROUND NEW YORK

Alexandra Danilova has joined the faculty of the **Int'l Dance School** at Carnegie Hall . . . **Joan Erdman** has moved her studio to 110 W. 14th St. Season's schedule includes workshop perfs. by children and teen-agers to conclude each term, and a repeat of the Christmas Week workshop . . . **Maria Nevelska** has added a course for children, as well as eve, adult classes at her ballet school . . . **Oleg Sabline** has opened a ballet school in Port Washington, NY, co-directed by **Maria Salerno** . . . **Raoul Gelabert** will teach a movement class for actors at the Piscator Inst. this fall.

Ballet Theatre School offers 2 weekly jazz classes taught by **Matt Mattox.** NYC summer course scholarships were awarded to 7 students from **Ballet Theatre-affiiliated** schools around the country. Winners, chosen by **Igor Schwezoff**, were **Norma Dinwiddie & Linda Boeglein** (Okla. City), **Gail Halling & Joel Hamilton** (Indianapolis), **Cheryl Steck, Cynthia Collander & Lois Semproch** (Cleveland). (See also Regional Ballet-USA.)

Recently opened in the Bronx is the **Fordham Dance Studio**, owned and supervised by **Lou Richards**, with **Jose Falcion** as mgr. School offers tap, ballet, acrobatic, modern jazz and ballroom . . . **Elisa Stigler** of Chicago's Roosevelt U. and modern jazz teacher **Leon Palmisano**, visiting the USA this summer from Japan, will be guest teaching during Aug. at **Dance Circle** on W. 54th St. These studios have recently been reopened by owner **Tony Matthews-Bocchino.** Among others holding classes there is **Paul Draper** . . . 1960 student awards at **Boris Novikoff's School of Russian-American Ballet** went to: **Sonia Villamil, Aida Gelabert, Vera Lekas, Phyllis Thorn, Odette McMillan, Allison Struck, Patricia Kieffer, Mildred McClosky, Rozanna Oysher, Anne Devney & Claudia Parlamento** . . . **Geraldine Spencer**, who had her own ballet school in Spain, has returned to NYC to resume teaching here.

SCHOOLS AROUND THE COUNTRY

Merce Cunningham, while giving a modern dance course in Boulder, Colo., taught a master class May 27 at the **Gwen Bowen School** in Denver . . . NYC teacher **Nathalie Branitzka** is slated to be guest instructor at **Belvoir Terrace**, Lenox, Mass., Aug. 7-8 . . . **Edith & Bill Royal** open a 3rd studio in Winter Park, Fla., this fall. Faculty includes **Stuart Fleming** and his wife, **Barbara Watson** . . . Celebrating the 31st anniversary of her school, **Betty Mae Harris** presented her students in "Talk of the Town" June 13-14 at the Boone, Ia., HS.

South Bend, Ind., teacher **Marie Buczkowski** was on the summer dance dept. faculty at **Brigham Young U.** Provo, Utah, where she taught character dance. Afterward she was scheduled to take her 18-yr.-old student **David Evans** to Hollywood for screen tests and auditions, arranged through TV talent scout Ted Mack . . . Summer ballet classes of the **Arts Center of Pittsfield**, Mass., are being held in two studios — one in Pittsfield, and a new one in Washington, Mass. . . . Minneapolis dancer, **Gertrude Lippincott** gave 8 lectures for the Contemporary Arts Festival at the **U. of Oregon**, July 18-29. On July 27 she premiered a new solo, "Calendar."

REGIONAL BALLET—U.S.A.

New York's Westchester County is planning what may be the first public-sponsored dance festival in this country. The County Recreation Commission is providing the funds and theatre for the project, scheduled for next February. The steering committee, headed by **Mrs. John Wechsler**, represents the area's leading dance orgns., including the **Steffi Nosson Teen Age Workshops, Westchester Ballet, Westchester Dance Council**, plus several colleges. The **Dance Business Group** has pledged $500 for the importation of a lighting designer.

Tentative dates for 1961's Northeast Regional Ballet Festival in Dayton are May 4-7; Southeastern Festival in Louisville is Apr. 7-9 . . . **Houston Youth Symphony Ballet** opens its fall season Sept. 25, offering the premiere of "Impromptu," created for the co. by **George Zoritch**, who staged the work the week of June 20 while conducting a workshop. Co's spring season ended May 8 with a perf. of "Antony and Cleopatra," produced by **Edwina Banta** & co. dir. **Edna Herzog.** It was repeated along with a version of the Grieg "Lyric Suite," May 14 in Lafayette, La.

Les Ballets Francais, a new group formed by New Orleans teacher, **Lelia Haller**, makes its debut Aug. 24-27 in "Coppelia," "La Peri" & "La Source" . . . **Mid-Hudson Regional Ballet** of Poughkeepsie, NY, performed at the IBM annual Water Show July 9 . . . Alumni of 4 regional ballet co's danced with the **Robert Joffrey Co.** at **Jacob's Pillow** in July. They were: **Gage Bush** (Birmingham), **Jeremy Blanton** (Memphis), **Carolyn Borys** (Severo) & **Sara Leland** (New England Civic) . . . The Detroit Times recently voted the **Severo Ballet's** artistic dir., **Sandra Severo**, 8th on a list of the 10 most exciting women in the city. (In 9th place was Mrs. Henry Ford II.) . . . In NYC for a summer of study at the **Ballet Russe de Monte Carlo School** was **Mary Adams**, recipient of the 1st $100 scholarship offered through the **Sioux City Civic Ballet** by an anonymous donor.

Cynthia Callandar, Cheryl Stock & Lois Semproch, of the **Cleveland Ballet Theatre Co.**, received scholarships for summer study at the **NYC Ballet Theatre School.** The Cleveland co. closed its season with a June 18 program, choreographed by **John Begg**, and is scheduled to perform Dec. 11 with the Mansfield Symph. . . . **New England Civic Ballet** of Boston journeyed to York, Me., July 16 for a perf. sponsored by Vincent Cordova. Aug. 6 they appear for the 5th consecutive year at the Cape Ann Arts Festival in Gloucester, Mass. Guest dancer for the summer is **Robert Rodham** of the **Wilkes-Barre Ballet Guild** . . . **Detroit City Ballet's** spring-summer schedule included 2 perfs. June 28-29 in the Int'l Freedom Festival, celebrating America's Independence Day & Canada's Dominion Day. Co. danced a program of ballet excerpts July 8 at the banquet of Soroptimist Convention and July 10 at the **Cecchetti Council** Seminar in Detroit . . . New Board of Dirs. for the **Miami Ballet: Mrs. Jay Moser, Renee Zintgraff, Mrs. Sally Engle, Laura Rose May, Mrs. Eve Golfman & Harold Reece. Sally Phillips** continues as publicity chrm . . . An impressive total of years could be racked up by the trustees of the newly formed **Cincinnati Civic Ballet.** Each of the trio (**Myrl Laurence, Nancy Bauer & Virginia**

Garrett, has been teaching in that city for four 35 years . . . (For other regional ballet news see So. Calif. Notes.)

CHICAGO NEWS

The International Trade Fair, June 25-July 5, was a festival of dance, with some hundred dancers performing on the tremendous stage of a barge moored on Lake Michigan shore or in the huge Navy Pier aud. for almost half a million people. Most popular troupe was the **Ximenez-Vargas Ballet Espanol** in a Jota Aragonesa suite & a Flamenco ballet with full-scale co. led by **Maria Alba, Manolo Vargas & Roberto Ximenez.** The troupe was popular with the public, and they were also dancers' dancers. **Indrani & Her Indian Dancers & Musicians** gave the most artistic presentation at the Fair. She was truly of concert caliber and presented her program as such, indoors, apart from the honky tonk acts. It is noteworthy that thousands who came to see the can-can girls stayed to be impressed and applaud Indrani. Incidentally, the press found the beautiful young daughter of **Ragini Devi**, a look-alike of colorful Maria Callas, though notably younger & slimmer.

The **Chicago Opera Ballet**, in a suite of waltzes & Marsovian dances from **Ruth Page's** "The Merry Widow," were among the best of the dance attractions. **Patricia Klekovic**, her beautiful line shown to advantage, made the biggest single impression. **Kenneth Johnson**, leading the co., made a fine appearance and danced a virtuoso variation brilliantly . . . Most publicized troupe was **Le Grand Can-Can** from the Moulin Rouge in Paris, trained by **Joan Baron.** An octet of sturdy girls, they run, jump and slide into splits with more vigor then grace, showing a generous expanse of petticoats & panties, no more provocative than so much linen on a line. They garnished their exhibition with continuous squealing & shrieking . . . More refined, almost too refined, were the **Japanese Classical Dancers from Kyoto**, live dolls who fanned themselves prettily and gave a picture postcard image of Japan. They were authentically trained geishas, very young, beautiful, exquisitely costumed and more interesting as ethnic dance than as theatre.

There was a Korean drum dancer who rushed about among her 9 drums doing backbends as she beat them with great vigor. She is undoubtedly popular in Korea and was greatly applauded by a tourist-type audience. . . The Belgium troupe of teenage boys known as **"Thor"** offered flag twirling drills, Flemish clog dances & pantomines with great charm. Their work, having the pomp of medieval pageantry, was most effective under the stars . . . The most beautiful girl in the Fair show, and probably the worst dancer, was Vera of the Greek team, **Aleco and Vera.** The pair wore stunning Greek national costumes, but they did the kind of "adagio" characteristic of vaudeville a few decades ago. Or, with a minimum of costuming and much body make-up, they did an acrobatic no. reminscent of "Greek statues" in the French night clubs from which they were imported.

AUGUST CALENDAR OF EVENTS

Carter Barron Amphitheatre, Wash., D.C.: Aug. 23-29, National Ballet of Canada.

Castle Hill Concerts, Ipswich, Mass.: Aug. 12-13, Jose Marques' Flamenco Ballet.

Connecticut College, New London: Aug. 18-21 (20, mat & eve; 21, mat), American Dance Festival.

Greek Theatre, Los Angeles: July 25-Aug. 6, New York City Ballet; Aug. 18-Sept. 4, Royal Danish Ballet.

Jacob's Pillow Dance Festival, Lee, Mass.: Aug. 2-6, Valerie Bettis & Co. with Donald Saddler; Robert Cohan & Matt Turney; Talley Beatty & Co. with Candace Caldwell & Georgia Collins. Aug. 9-13, Natalie Krassovska, Irina Borowska & Alan Howard; Myra Kinch & Co. with Gunnar Spencer; Carola Goya & Matteo. Aug. 19-20, Edward Villella & Judith Green; Carmen de Lavallade & Geoffrey Holder; Teokila Aasa. Aug. 23 (children's matinees), The Paper Bag Players. Aug. 26-27, Michael Maule & Roberta Lubbell; Myra Kinch & Co. with Gunnar Spencer & Ted Shawn; The Jacob's Pillow Dancers.

Perry-Mansfield Theatre Festival, Steamboat Springs, Colo.: Aug. 12-13, An Evening of Dance.

Ravinia Park, Chicago: Aug. 9-14, New York City Ballet.

So. Vermont Art Center, Manchester, Vt.: Aug. 14, Jean-Leon Destine & Co.

Vancouver Int'l Festival: Aug. 1-6, Carmen de Lavallade, Geoffrey Holder & Co.; 10-13, Peking Opera.

New York City: Aug. 15-18, Indrani & Her Co. of Indian Dancers & Musicians, Barbizon-Plaza Theatre.

ON TOUR AUGUST 10-SEPT. 10

New York City Ballet: Aug. 9-14, Ravinia Park, Chicago.

Royal Danish Ballet: Aug. 12-15, San Francisco; 18-Sept. 4, Greek Theatre, Los Angeles; 8-10, Dallas.

Ximenez-Vargas Ballet Espanol: Aug. 1-6, Ogunquit Playhouse, Maine.

Jean-Leon Destine & Co.: Aug. 14, So. Vermont Art Center, Manchester; Sept. 3, Yellow Spring, Ohio.

Bruce King: Aug. 10-12, Helena, Mont.; 26, Montana State College, Bozeman.

Maria Tallchief, in town for a few weeks to be with husband & daughter, was very enthusiastic about **American Ballet Theatre's** current achievements in Europe. She found the atmosphere of determination and self-criticism especially healthy, and thinks all the co. needs is a lot of working together—just what they are doing. She had high praise for **Dimitri Romanoff** and **Fernand Nault** whose years with the co. make them the best coaches in ABT's style. She said they are respected by the dancers, and their sureness in conducting rehearsals augurs well for the co. Miss Tallchief said she loved working with **Birgit Cullberg** whose choreography she finds enriching and challenging. Incidentally, Miss Tallchief's reports of the success of the new young asst.-conductor Urey Krassnapolsky, are interesting to Chicagoans. **Fara Krassnapolsky**, his mother, once danced with the **Adolph Bolm Ballet.** She taught modern dance and had her own group in the East for many years.

Buff Shurr, choreographer for Melody Top Theatre, arranged an original rope no. for the cowboys in "Oklahoma!" that was an innovation for the oft-repeated musical. The dream ballet was danced well by **Marilyn Allwyn & Al Fiorella** . . . At the Music Theatre **Sandra Devlin** gave exciting choreography to "Carousel." Lovely **Coleen Kelly** was assigned the role of Louise. Miss Devlin accepted the dangerous and difficult chore of appearing in the **Gwen Verdon** "Redhead" role and, without comparing her to the magical Gwen, one can say she was, at least, creditable in the solo dance no's she made for herself. Music Theatre has a fine dance ensemble including **Gary Crutch, Mike Maurer, Jerry Scott, James Smock, Margot Grimmer, Jane Meserve, Melody Rogers & Kathy Howard** . . . Kenneth Johnson & Patricia Klekovic are soloists in "The Chocolate Soldier" in Atlanta, and "The Merry Widow" in Kansas City.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

George Chakiris will be Bernardo in United Artists' "West Side Story." He was a contract player at Paramount several years ago and, until now, has been with "W.S.S." in London. Also added for the film, **Rudy Del Campo** . . . **Charles O'Curran** has completed **Juliet Prowse's** 2 big solo no's in Elvis Presly's "GI Blues" at Paramount . . . **Frank Radcliff** has returned from Mexico after a "location" dance bit in "Go Naked in the World" . . . **Joe Paz** has done 2 dancing beverage commercials . . . **Jack Bunch** choreographed the "Buddy Bregman" TV pilot with **Bobby Van, Ken Berry, Bonnie Evans, Dee Crawford, Guy Chandler, Patti Wharton & Dee Bush** . . . **Jack Baker** is assisted by **Wilda Taylor** on the Ritz Theatre prod. of "The Best of Burlesque" . . . **Hal Belfer** has added **Elise Joyce & Sharon Hilyard** to the Tony Martin act, currently at the Cocoanut Grove . . . **Tom Mahoney** has chosen **Dickie Lerner, Alex Plasschaut & Jimmy Huntley** for Walt Disney's "The Absent-Minded Professor" . . . **Bob Street, Stanley Hall & Fred Hansen** are at Calif. Studios doing a Grecian medical commercial . . . Dancer-singer **Gail Ganley** has completed a Spike Jones season . . . **Al White** is preparing an automobile industrial show using 20 dancers for a 10 week tour.

Allan Douglas heads the new "Acting Workshop for Dancers" at the H'wd Center on Las Palmas Ave . . . **Billy Barnes** is preparing a new revue for the Las Palmas Theatre . . . **Fred Curt** will be dance capt. for "The Johnny Mathis Show," staged by **Hermes Pan**, and touring the West Coast, which presently has **Terri Lawrence, Ray Palmer, Currie Pederson & Rita De Mico** . . . **Jeanne Stevens & Phylis Inez** headline **Barry Ashton's** "Playmates of 1960" at the Statler Hotel . . . **Deloris Blacker** presented her students in a concert at the Wilshire-Ebell Theatre . . . **Billy Daniels** staged a new act for **Dick Allen & Diane Hartman**, currently appearing at Ciro's . . . **Kenny Williams** is at Columbia staging commercials . . . **Vince & Robin Evanchuk** are appearing with **Gypsy Manya & Her Little Troupe** at the Cabaret Concert Theatre . . . **Tony Charmoli** has opened a dancing school in Anaheim which will be managed by his sister. Tony will be in Europe the next few months taping shows for Dinah Shore for next fall . . . **Mary Ann Olson** arrived from NYC in July . . . **Carol Bryan** is featured in the new **Donn Arden** revue at the Moulin Rouge . . . The new **Fred Astaire** NBC spectacular goes into rehearsal this month . . . Disney Studios trying to set starting date for "Babes in Toyland" . . . **June Morris & Harold de Becker** choreographed "Oklahoma" for the Burbank Civic Light Opera

(Continued on Page 63)

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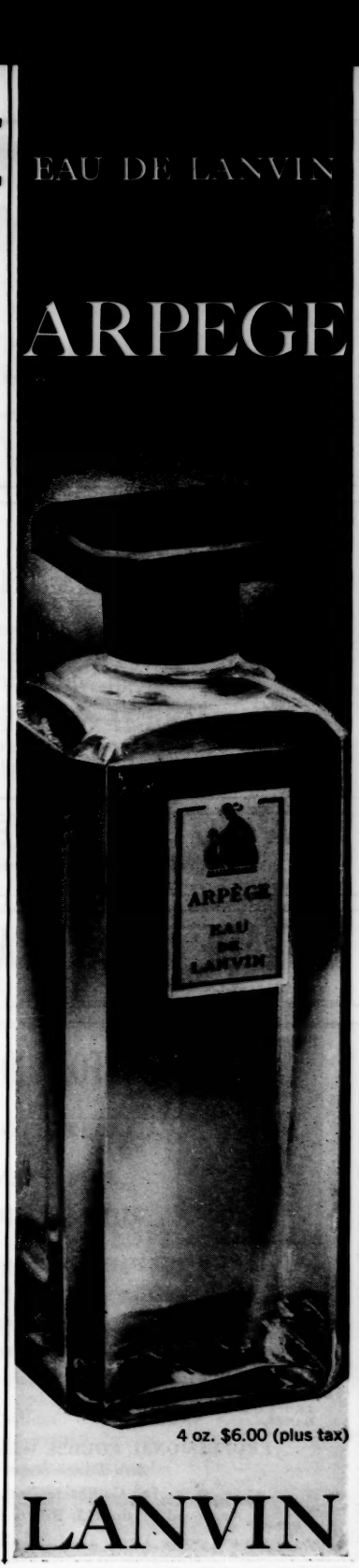

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TAP SERIES

HEAT

BY PAUL DRAPER

For this traditionally hot month, an article on the subject of heat as it relates to tap dancing, and theatrical performance in general, seems appropriate. I do not mean the heat generated by physical activity, which is common to all dancers, but the "heat" generated by the rhythms and movements a dancer makes. This isn't really heat at all. It is an excitement that we call "hot" for lack of the analytic effort to make an accurate description.

We are all aware that certain musicians, singers and dancers have what is called a "hot style"—or perhaps, to follow current vernacular, we should say a "cool style." There is, in fact, a technical difference, especially among musicians, between "hot" and "cool." "Hot" generally is on the beat, and "cool" is off, and "hot" sounds square to a lover of "cool."

Whatever it is called, the chief quality this style possesses is one which excites the audience without reference to any specific subject matter. In fact it is almost essential that there be no discernible subject at all. Asking someone to lend you a comb, or calling an unidentified person a hound dog, can hardly be defined as subject matter, yet the renditions of songs containing these sentiments have been considered to be the epitome of "hot" performing. Now a play such as *Medea, Macbeth* or *Camino Real* really is hot, but, though they are eminently successful plays, they have never been known to send audiences into rapturous screams of hysterical excitement. *Sacre du Printemps* or the last movement of the Beethoven Ninth are certainly on the warm side, but their reception doesn't match that of a Dave Brubeck or practically any jazz night at Carnegie or Newport. I hope I make clear the point that subject matter and plot, no matter how moving and exciting, make little or no contribution to a performance on the scale of "heat."

What is it then that makes a jazz dancer or singer sizzle? The answer is compounded of many things. First I would put the fact that the performer must ask for the least possible effort from the audience.

Only the broadest strokes of mood or atmosphere should be used. A mood very easily accepted is a superficial outlining of sex, such as anticipation, remorse, success or failure in that field. Complete abstraction is another. In any event, real subject matter should be avoided. More

important, and more definitive, is the manner of presentation. It is here that the dancer, musician or singer starts to create the impression of being "hot" or not "hot." There must be a fluent technique. It doesn't have to be "the greatest," in spite of the use of that phrase to describe many current favorites, but it must be sufficient never to appear obvious or labored, and the performer must never attempt to go beyond his or her limitations.

There must be an immaculate beat. As we discussed last month, this doesn't necessarily mean keeping perfect time. It means that the audience thinks it is being kept, and thinks they keep it too when they follow you with a bounce or handclap.

The rhythm of the accompaniment should be whatever the fashion dictates; the performer makes his own rhythm and need not follow the musical background. (More about this next month.)

We have now outlined the framework within which "heat" can be created. The last and most important factor is the motivating force and drive of the performer. All inhibitions and mannerisms must be laid aside. The performer must believe with complete sincerity in the secret mystery which is being unveiled for the very first time before an eager-to-be-converted flock. (A good evangelist preacher has some of this quality.) The secret mystery, remember, must not consist of anything at all. If it does you are lost. But it must appear to be of very great and important stature. It must be a bond between you and every individual in the audience which is made of nothing stronger than that it is overpoweringly difficult, hurtful and true. Only you can tell about it, and only any particular individual in your audience can hear or see it. The phrase heard in such audiences—"Tell me about it!"—is one indication of the privacy of this communication. It means not just "tell," but to "me alone, just me, because I understand you the most."

If you can feel sincere about an almost nothing, and if you can agonize on or off the beat about a comb or a time step, and if you can convince an audience that in that agony and beat you really have the answer to all its fears and hopes, and if you can do this with a solid flowing technique, then you have got it made. August or December, you're "hot."

This may all sound as if the means and the result were hardly worth it. Far from it. It is difficult to do, and the results are exceedingly valid. It is indeed a minor field of human endeavor, but a necessary and important one. *THE END*

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LOOKING AT TELEVISION

WITH ANN BARZEL

The best dancing of the month was by Melissa Hayden, Andre Eglevsky and Harold Lang on ABC's Music for a Summer Night. Miss Hayden and Eglevsky danced Balanchine's *Sylvia Pas de Deux*. The presentation included the entire piece —adagio, variations and coda, and it was photographed with effective simplicity. Miss Hayden's superb control, seen in closeup, was thrilling. It made the accustomed shoddy dancing seem more febrile and ill-conceived than ever. Eglevsky was his usual imposing self.

Lang sang (without distinction) the Maxim's song from Lehar's *The Merry Widow* and led (with distinction) a group in a cancan type number. Later Lang had a much better number, "There's a Small Hotel," which he danced brightly with Eileen Brennan.

The best chance for meeting up with dance on television these days is on the Ed Sullivan Show, on reruns of the Arthur Murray Party, in old movies like *The Unfinished Dance*.

on the cover

The Royal Danish Ballet this month makes its second U.S. visit, its first coast-to-coast tour here. The company of 130 will be seen in an international repertoire ranging from historic Bournonville to contemporary ballets.

In many ways a family (see pp. 37-41), the Copenhagen co. and its school give young students the opportunity of growing up in the theatre. In addition to their studies and performances, they watch the creation of theatre magic, not only through the learning of technique, but also through observing the construction of sets, the designing of costumes, the rehearsal of music. On the cover, young Annette Gabrielsen, in the dressing room of ballet master and superb character dancer Niels Bjorn Larsen, has the pleasure of watching and learning from him as he makes up for performance. ***PHOTO BY ARNOLD EAGLE***

With Los Churumbeles d'Espagne on the Sullivan Show of July 3 was Marivi Ruiz, an attractive and spirited Spanish dancer. Brascia and Tybee, the most employed dancers of the month, appeared with Sullivan on July 10. They wear the sleekest trousers and do the sleekest steps in the profession. If often they swim in a sea of clichés, at least they don't flounder, for they do this jazz stuff mighty well. This time they danced against a wharf-side backdrop, and the atmosphere indicated a stormy relationship in lower social echelons.

A similar emotional climate prevailed when, in similarly tight pants, Brascia and Tybee appeared on the Arthur Murray Party of July 5 (a return). On this occasion they danced a jazzed up Flamenco number—as if jazz could add anything to gypsy passion. Miss Tybee included the head-rolling movement characteristic of primitive African dance—unbecoming, even if it does prompt applause.

This Arthur Murray show had James Starbuck as dancer as well as choreographer. He was in fine form as he romped through a bit of ragtime with Mrs. Murray and led the group in "Oh, By Jingo." A word of praise is due the professional dancers on this show, especially for the solicitous attention they pay the guest stars who fulfill life ambitions by appearing as dancers. Research shows it is a dream cherished by every human-being, and when they dance with pros like Tad Tadlock, Tom Hanson, Tommy Farrell and Arthur Bradley, they feel they are proving themselves.

NBC's Music on Ice had a bit of Spanish dance on a platform in the pond on June 12. The entire show had a Spanish theme, and it was nowhere as Spanish as on the spot where Luis Olivares and Josela stamped and twisted authentically. Skater Manuel del Toro, whose posture is genuine Spanish, glided through a cape dance and other stylizations. Del Toro, a permament star of the skating show, moves like a dancer, even to the jumps in his Indian dance of July 10. And there was some slinky sliding in the smart murder mystery on ice of June 19. It included a wonderful chase at neck-breaking pace.

Inquiry about NBC's special Easter show from Utah sent me back to notes on the program. The show included dancers from the University of Utah and from Virginia Tanner's Mormon children's group. The University group danced a classical ballet in which one excellent girl soloist was supported by three boys. The choreography at least avoided clichés. A modern dance in collaboration with a choir was a stereotype of stodginess. Miss Tanner's little girls went through what appeared to be spring as in the interpretive dance of 1910. The beautiful youngsters plucked daisies, waved scarves and skipped about in happy disorganization.

Emmy Awards and the Miss Universe Contest made us acutely aware of prize beauty Mary Ann Mobley—former Miss America, prominent as a sort of hostess on Be Our Guest, on which Bob Hamilton was choreographer. Miss Mobley felt behooved to dance on occasion. She looked awfully dumpy in ballet slippers, and her feet got in the way when she essayed that easiest of all forms, a jazz routine. She wins our award as worst dancer of the year.

There is no getting away from it. Television dance is diminishing in quantity and importance. I get very envious when I read about the frequent all-dance presentations on British and Canadian TV. Perhaps there is less footwork per week, but it is really dance.

In all U.S. television there is no person in the position of former Sadler's Wells dancer Margaret Dale, who has produced a number of the classics in versions especially adapted for BBC television. In recent months there was the Royal Ballet in Cranko's *Pineapple Poll*, with David Blair, Merle Parks and Gerd Larsen in leading roles. There also have been *Giselle*, with Nadia Nerina and the Bolshoi Ballet's Nicolai Fadeyechev, *Coppelia*, and numerous shorter works. ITA's Granada station broadcast the full-length *Cinderella* with Margot Fonteyn in the title role and Frederick Ashton supervising the production. Peter Wright arranged *The Nutcracker* in a television broadcast which featured Miss Fonteyn and Michael Somes. *The Lady and the Fool* with Berioso va, Walter Core's *Night of Silence*, and Festival Ballet's Noel Coward ballet *London Morning* are among the complete ballets the London TV public has seen. Besides, there have been ballets from the repertoire of Maurice Bejart and appearances of Tamara Toumanova, Carmen Amaya, René Bon, the Ballet Rambert, Anya Linden, Beryl Grey and dozens of others.

We too have important dancers appearing, but their dance offerings are very limited in comparison. Somehow, the grass seems much greener at BBC.

THE END

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Mariane Orlando, whose 2 months of study at the Leningrad Ballet School have strongly affected her style, is seen above with Caj Selling, who also studied there with her, in a spring performance of the "Black Swan Pas de Deux" at the Stockholm Festival in the Royal Opera House.

INTERVIEW IN STOCKHOLM

Four Swedish dancers tell about their studies in Leningrad

BY EUGENE PALATSKY

While the Western ballet world continues to savor, or to spurn, the flamboyant Russian style which the Bolshoi and other troupes have now displayed on their tours, four young soloists of the Royal Swedish Ballet are personally digesting the stylistic influences of training they received in Moscow and Leningrad last winter.

Mariane Orlando, leading ballerina of the Swedish company, was completely won over to the methods and *plastique* she learned in Leningrad, judging from her *Swan Lake* as seen at the Stockholm Festival in June.

Caj Selling, Gerd Andersson and Wiweka Ljung weren't so noticeably affected, although this writer, admittedly, had not seen them before their trips to Russia.

Miss Orlando and Selling were guest students for two months at Leningrad's Kirov Theatre School last February and March. Their living expenses were covered by funds they had earned during a tour of Leningrad, Moscow and Riga in the summer of 1958.

The blonde Misses Andersson and Ljung enrolled at the Bolshoi Theatre in Moscow for six weeks of company classes after Mme Zinaida Sohlman, a balletomane and Russian wife of Sweden's am-

Enar Merkel Rydberg

Gerd Andersson, one of the Royal Swedish Ballet's leading performers, found that although she was very interested in the Russian classes, they didn't change her style: "I could never look like a Russian anyway. You take what suits you, and avoid what is just mannerism."

bassador to the USSR, convinced a Swedish businessman to finance the trip.

Mary Skeaping, English director of the Royal Swedish Ballet, and a former student of Russians like Egorova and Novikoff, said: "I was glad to see them go. I hoped, primarily, that they would gain something from the atmosphere of dedication they would find in the Russian studios."

Miss Skeaping is now experimenting with the dark-haired Orlando. Mariane is permitted to skip company classes and train alone in front of her mirror at home with the barre method and exercises she learned in Leningrad. In *Swan Lake, Don Quixote* and *Giselle*, she and Selling are permitted to dance the choreography they learned in Leningrad's pas de deux classes.

She was a sensation in *Swan Lake*. Her own artistry and technical skill—plus the proud carriage, much-arched back and bent arabesques reminiscent of Plisetskaya — created constant excitement, and the audience roared approval. (In the third act every fourth fouetté was a triple, but as she later pointed out, "The fouettés I could always do. I taught these to girls in Leningrad.")

Yet, there was some crudeness to her style. An exaggerated arch means the rib cage must protrude. (Something must give!) The combined attitude-arabesques were unpleasant to see. In the second act adagio, her sculptured, polished phrasing seemed to lack warmth. Her Odile was too brilliant, not at all seductive.

In other ballets Miss Orlando avoided these extremes. In Birgit Cullberg's *The Moon Reindeer*, she danced and mimed tastefully, beautifully, as the lonely adolescent who is transformed into a regal White Reindeer. This characterization glowed with subleties—hard to find in her Odette-Odile.

Mariane, who has also trained at the Sadler's Well School and in Paris, insisted that the arched back, in fact her entire posture in *Swan Lake*, "were taught to me in Leningrad as part of the choreography. I loved their strong, soft backs. I could never stand that way before. I would always slump over on stage."

Her class in Leningrad, consisting only of Orlando and six Rumanian girls, was taught by Naema Valevna Baltatsheva, former assistant to Agrippina Vaganova, a bust of whom decorates the studio balcony. Selling studied with Baltatsheva's husband. At their daily two-hour pas de deux session, both teachers were present. "Madame knew a little French, and she would only say, *'Pourquoi*? . . . why do you do that?' And I realized that I was all wrong. Then she would show me the right way."

Mariane was unimpressed by the Kirov Theatre choreography, but she was completely sold on Leningrad's training methods.

She kept very detailed notes on her exercises ("so good for the feet") and solo work. Her "little black book" serves now as a guide when she works at home. Asked if this present lack of objective classroom instruction might not have its harmful effects, she replied confidently, "I have my mirror."

Mary Skeaping believes that, eventually, Mariane will blend these influences. She agreed that her ballerina "is lifting her head and chest in a way that we could never teach her before," but she added, "The best thing would be for her to go back to Leningrad and finish this training properly." Miss Skeaping has firmly restrained other youngsters in the company from copying the new Orlando style. "You can't pick up something like this by yourself," she says.

Caj Selling, who could have taught the Russians some fine points of male dancing, revealed one neat souvenir of his Leningrad stay—in the coda of the *Black Swan Pas de Deux*, dropping from perfect double air turns onto one foot, still turning smoothly. Wiweka Ljung is an accomplished young artist who must strengthen technically, and she doesn't need Bolshoi training for this.

Gerd Andersson, a most thoughtful artist, said with a shrug, "it didn't change my style in any major way that I can see." Though she still practices some Bolshoi exercises, she remarked, "I could never look like a Russian anyway. You try to take what suits you, and avoid what is just mannerism." (Americans saw this slender Swede, along with a French and German ballerina, on Gene Kelly's TV show in April, 1959.)

She admired "their easy adagio, the flowing arms and shoulders." And as Aurora at the Swedish festival, Gerd demonstrated an exquisite fluidity of the upper body as she stepped daintily through her last-act variation; but it is doubtful that she acquired this during a mere six weeks in Moscow.

Most impressive was "the way they are taught to move across a stage," she said. "Teachers watch you jump, and then show you that it's quite possible to make the jump twice that large, with very little

(Continued on Page 16)

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STOCKHOLM *(Continued from Page 15)*

extra effort. Of course, the way Russians move in partly temperamental."

"I *am* trying to jump a bit more," she said, and during the *allegro vivace* of Balanchine's *Symphony in C*, her *ballon* was superb.

Despite the language barrier, the Russian girls were helpful. "Sometimes three of them would be pushing and pulling me into the right position, shouting in Russian," Gerd said. "Struchkova and Lepeshinskaya were friendly."

She found fault, especially, with the boys' training. "They're not careful enough at the barre . . . sort of hanging in one direction or another. They're not anatomical enough, and, except for the really top ones, like Fadeyechev, this causes some sloppiness on stage. Also, many of the boys get too heavy."

"Taste varies from teacher to teacher, and sometimes it's not the best." Miss Andersson thought she saw signs of Western influence at the Bolshoi school. "The young ones seem a little less wild now . . . not such broad movements. What they need is some new choreography . . . a Balanchine ballet, possibly. This would get some variety into the repertoire, and it would change the style of both the company and the teaching."

She noted: "Sure, the girls are so slender, and they have the most beautiful legs I've ever seen . . . all their muscles rounded. But it's impossible to know what is constitutional and what is learned.

"The school accepts only perfect physical specimens from the beginning, so maybe those legs were beautiful to start with. Maybe some musical, gifted child was rejected because of a minor physical defect. In the West many of us fight through with bad physical weaknesses."

The Swedish Ballet, which has already developed a remarkable unity of stage manner under Mary Skeaping's direction, continues to seek its own national style. It still has no trademark. So Swedish dancers are ripe for stylistic influences. And the vigor, the openness of Swedish ballet, seems more akin to the spirit of a Russian company than any Western troupe.

Yet, despite Mariane Orlando's great current enthusiasm, it seems likely that these four dancers enriched their artistic outlooks in the Russian classrooms, but that national traits, their company's artistic direction, and varying styles in the Swedish repertoire will far outweigh the Russian influences. *THE END*

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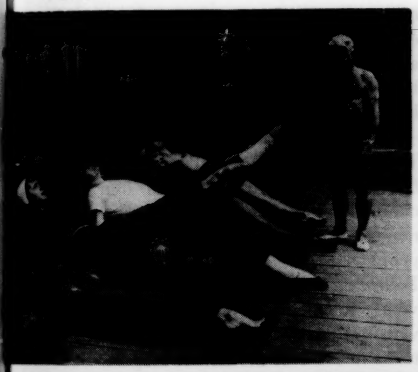

Photos by Jack Mitchell

AT JACOB'S PILLOW: In 1951, Pat, as a scholarship student, combined chores, classes and much exposure to performances. Top left: Contrology class with Joe Pilates. Top right: Ballet with Antony Tudor. Above: Selling refreshments in the canteen. Right: Food for hungry dancers (Pat in center).

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Beatrice Kraft, like so many, started out with what dance-dramatist Emily Frankel calls "the dream . . . the vision of the ethereal and eternal ballerina." The daughter of theatre veteran George Kraft, Bea Kraft was enthralled in childhood by "all those glorious creatures dancing," of whom she caught brief backstage glimpses. She wanted to be an actress, she wanted to be a ballerina, and now she would like to "do dance where acting is required . . ."

The product of private and finishing schools, surrounded at home by cultured conversation and thoughtful discussion, Miss Kraft hungered beyond the vocabulary of her ballet-modern training to express, reaching out for "an aid to other forms of dance." Pantomimic Indian dancing seemed the perfect aid, so perfect that "I got sidetracked and involved and sort of stayed with it." The Indian dancing came when she was "almost adult," after years of the other kind, originally geared to concert platform. "Somebody turned up with a night club offer and I did it. It became very successful and helped popularize ethnic dancing, I think."

Despite the subsequent night club emphasis in her career, Miss Kraft is no neophyte to Broadway or legit. After three rather obscure tries on the Great White Way — *Sadie Thompson, Keep From Laughing* and *Allah Be Praised* — she scored for eighteen months as featured soloist in her fourth, *Kismet,* plus some weeks on the national tour. Prior to the Broadway *Kismet,* she danced in the movie with Marlene Dietrich and Ronald Coleman.

Miss Kraft's "faculty for communication," to which she attributes the root of her success, is "something instinctive overlayed with something that one does with the mind also." Her advice to young dancers is to learn to think — a process calculated to take them beyond the mere mechanics of stepmaking into the realms of "performance" creation.

"Funnily enough, it isn't the dancing teachers to whom I owe most," she explains. "The major influence in my dancing has been from school teachers who taught me art, literature, general thinking — a broad education in poetry and all sorts of allied things which seem to have helped me more than steps. It gave me something I wanted to say and a general appreciation of life."

Ron Fletcher

Beatrice Kraft

In teaching, Miss Kraft says she considers it an important factor to try to provide a thinking stimulus. "To do something delicate and subtle, the dancer must have something to think about. It doesn't mean he must have a tremendously wide experience, but it must be deep." She advises that "in the work I'm going to be doing in the future, I am going to be looking for that quality much more."

A star of Radio City Music Hall and TV, besides clubs and B'way, Miss Kraft has in the past used two to four male chorus-level dancers for her act. She now plans to expand and absorb several people, including girls, of solo caliber. Following engagements as soloist in several summer tent *Kismets* concluding with two weeks in Indianapolis, she returns to NYC at the end of August. Dancers with thorough modern training and ballet base, preferably, but not necessarily, trained in Hindu, may send credits to 687 Lexington Ave., but positively do not phone. Prospects should have faces "susceptible of being made up to look exotic, which calls for a certain bone structure," and possess "that indefinable professional quality — a serious attitude." She adds this should not be confused with "the fake religious intensity of certain pseudo-spiritual types which the Oriental field seems to attract." Pays union scales.

The plastique training of Yeichi Nimura, combined with Martha Graham's modern dance technique, gave a start to night club and ice show production-choreo. Ron Fletcher. Mr. Fletcher also appeared on B'way in an Oriental-flavored

show — the choreography of Nimura's *Lute Song* — but unlike Miss Kraft, he had had no childhood training to precede his entrance into the field. An advertising copy writer from St. Louis, Mo., he came to NYC "in my twenties" to join the staff of Saks, Fifth Ave. After attending a Martha Graham concert, he "became intrigued with her work, not only the physical aspect and techniques but the psychology," and, as a hobby, began taking Graham classes. Within a few months, Miss Graham recommended that Ron Fletcher go to Ballet Arts, Studio 61, for ballet training, where he studied with Nemtchinova. Then engaged in preparing for *Lute Song*, Mr. Nimura invited Fletcher and several other students to work with him.

Fletcher's performance in *Lute Song* attracted critical praise. "Nimura made me very important during the whole production." In addition to dancing the lead (originally intended for Nimura himself), he helped the choreo. by demonstrating at auditions and working with Mary Martin on dances for the big production pantomime ballets. When the show went on the road, Tamiment Playhouse, Pa., offered Fletcher co-choreo. duties on modern dance repertoire with Nelle Fisher.

Tamiment was followed by engagements at Radio City and the Roxy Theatre as featured dancer with Nelle Fisher, with whom he now teamed, the pair forming a night club act. "In night clubs, I met people who invited me to do choreography." In much the same way, Mr. Fletcher "met ice skaters" who passed the word along about his work after he had staged "my first skating thing at the New Yorker Hotel." The hotel innovated the idea of dance on ice mostly because their ice rink was too small for speed and figure skating. Ron Fletcher is in a position more or less unique as a non-skater now in his ninth year choreographing Ice Capades, the country's major ice spectacular.

A dab at Broadway proved a lot less satisfactory. "I did *Top Banana* with Phil Silvers some years ago. I suppose it was a success since it ran about eighteen months and went on the road after, but I hated it." His reason? "I didn't have enough to say about it." In Las Vegas, toward whose huge lavish nitery spectacles he had meanwhile gravitated, he had become more and more accustomed to "planning and conceiving the entire show," which includes final say on costumes, lights and decor.

(Continued on Page 20)

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PRACTICAL *(Continued from Page 19)*

Staffed with a corps of assistants headed by former dance team Charles Basil and Mary Martinet, Mr. Fletcher is a choreo. who creates almost everything except steps. In his production supervision, actual dance steps and combinations are often worked out by assistants, carrying out Fletcher's general concept of the number as a whole. "The big budgets of Vegas clubs place stress on production numbers designed to fit the personality of the stars. In the background, the chorus dancers often have a chance to work out their own steps within each group arrangement." Thus have many choreos. stepped from Vegas club chorus ranks.

Mr. Fletcher, who also does TV, says he is "always looking for dancers and ice skaters." At the moment, he is in "desperate need" of many. His newest Vegas show starts a twelve-week season at the Dunes Hotel Aug. 5, another opens at the Riviera for eight weeks Sept. 17. He has a long run of changing shows skedded to debut Oct. 15 at the Beverley Country Club, New Orleans, La., thru next spring, plus a continuous flow of replacement needs for the almost year-round Ice Capades utilizing seventy-eight chorus members besides featured dance-skaters.

Dancers who skate may apply direct to Ice Capades production coordinator, Rosemary Stewart, at Convention Hall, Atlantic City, N. J., until Sept. 1, after which write her c/o Ice Capades office, Madison Sq. Garden, 50th St. and Eighth Ave., NYC. Mr. Fletcher accepts mail at 50 Greenwich Ave. (no phone calls), but stresses he does not handle all Ice Capades auditions.

For the night club jobs, at least twenty-four girls and eight boy dancers are still needed plus some show girls. Mr. Fletcher started looking in July for six to eight tall, voluptuous show girls (fully costumed) for the Dunes, also twelve girls and four boy dancers "good in ballet, modern and jazz but able to do anything and sing a little." The Riviera call is for "better" dancers, twelve girls, four boys, also some singing. Six more girls and two boys who sing, a solo calibre couple for featured billing, and a boy and girl singer "who can move" are the current need for the New Orleans Oct. opening. Should be "very strong" performers.

Mr. Fletcher's assistants started seeing dancers daily at Variety Arts Studio, 225 West 46th St., in mid-July. Dancers should call studio at JU 6-7947 or write postcard inquiry for current audition dates and times. *THE END*

GUIDE TO DANCE RECORDS

PART V, concluding the first major discography of records related to the ballet, modern and ethnic dance

BY ROSALYN KROKOVER

Hungary: Paprika!, Budapest Zigeuner Orchestra, Columbia WL-160. Music of Hungary, Capitol T-10085. This is Hungary, Folkways 3530.

India: Indian Raga with Deben Bhattacharya, Westminster 12031. Classic Music, Folkways 4409. Folk Music, Columbia WL-215. Morning and Evening Ragas, Angel 35283. Religious Music, Folkways 4431. Music of India, Volume 2, Angel 35462. Sounds of India, Columbia WL-119. Songs and Dances, Period 1614. Traditional and Classical Music, Folkways 4422. Yodh and Patel, 2-Westminster 202 or 12016/7.

Indonesia: Folk Music, Columbia KL-210. Music of Indonesia, Folkways 4406.

Iraq: Kurdish Folk Songs and Dances, Folkways 4469.

Ireland: Irish Tinker Lady with Margaret Barry, Riverside 12-602. Republican Army Songs, Riverside 12-820. Come Fill Your Glass With Us, Tradition 1032. My Ireland with David Curry, Capitol T-10028. Emerald Isle with Liam Devally, Westminster 12035. Dances from Erin with Dublin Quintet, Westminister 12011. Songs in Gaelic with Diedre Fhlionn, Folkways 8762. Drinking Songs with Patrick Galvin, Riverside 12-604. Humor Songs, Riverside 12-616. Love Songs, Riverside 12-608. Street Songs, Riverside 12-613. Irish Folk Music, Columbia KL-204. Irish Popular Dances, Folkways 818. Jigs, Reels and Hornpipes, 10" Folkways 6819. Love Songs of Ireland, London LL-1784. Songs of Erin, London LL-1572.

Israel: Israeli Songs with Sharona Aron. Angel 65018. Folksongs with Theodore Bikel, Elektra 132. Songs of Israel, Columbia WL-165. Folk Music of Palestine, Folkways 4408. Voices of Israel with Ohea Halevy, Riverside 12-836. Hebrew Folk Songs, Folkways 6928. Israel Today, Volume 1, Songs and Dances from Buk-Hara, Uzbekistan and Cochin, Westminster 12026. Volume 2, Music from Morocco, Westminster 12027. Volume 3, Songs from Yemen, Atlas Mountains and Tunisia. Westminster 12028. Volume 4, Music from Eastern Europe, Westminster 12029. Karmon Israeli Folk Singers and Dancers, Vanguard 9048. Songs of Israel Defense Army with Hillel Raveh, Folkways 3051. Zabar Israeli Troup, Elektra 146. On the Road to Elath, Elektra 156.

Italy: Folk Music, Folkways 4520. Folk Music of Northern and Central Italy, Columbia KL-5173. Folk Music of Southern Italy, Calabria, Sicily and Sardinia, Columbia KL-5174. Music and Songs collected by Lomax, Tradition 1030.

Jamaica: Songs from Jamaica, Westminster 6038. Cult Rhythms, Folkways 4461. Folk Music, Folkways 4453.

(Continued on Page 22)

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RECORDS *(Continued from Page 21)*

Japan: Azuma Kabuki Musicians, Columbia ML-4925. Buddhist Rituals, Folkways 4453. Folk Music, Columbia KL-214. Folk Music, Folkways 4429. Traditional Dances, Folkways 4356.
Jewish-Yiddish: Jewish Songs with Theodore Bikel, Elektra 141. Sephardic Songs with Gloria Levy, Folkways 8737. Love Songs with Ruth Rubin, Riverside 12-647.
Korea: Folk and Classical Music, Folkways 4424.
Latvia: Folk Songs and Dances, Monitor 306.
Lebanon: Arabic Love Songs and Dances, Folkways 8815. Songs and Dances, 10" Folkways 6925.
Lithuania: Lithuanian Folk Songs in the USA, Folkways 4009. Songs and Dances, Monitor 305.
Malaya: Temiar Dream Music, Folkways 4460.
Mexico: Folk Songs with Alfonso Cruz, Folkways 8727. Indian Music, Folkways 4413. Indians of Mexico, Folkways 8851. Mexican Panorama, Vanguard 9014. Mushroom Ceremony Mezatec Indians, Folkways 8975. Songs from Mexico, Westminster 18142. Tarascan Music, Folkways 8867. Yaqui Dances, 10" Folkways 6957.
Moldavia: Songs with Folk Dance Orchestra, Monitor 314.
New Zealand: Maori Songs, Folkways 4433.
Norway: Folk Songs, Folkways 4008.
Pakistan: Folk Music, Folkways 4425.
Peru: Music of Peru. 2-Folkways 4415/56.
Philippine Islands: Hanunoo Music from the Philippines, Folkways 4466. Bayanihan Philippine Dance Company, Volumes 1 and 2, Monitor 322 (S-322) and 330 (S-330). Folk Songs with Luz Morales, Folkways 8791.
Poland: Folk Songs and Dances, 10" Folkways 6848. Music of Poland, Capitol T-10084. Slask Polish Folk Ballet, 2-Monitor 325/6.
Puerto Rico: Folk Songs and Dances, Folkways 8802.
Roumania: Songs and Dances with Michel Cartier, Folkways 4387. Songs and Dances with Ciocarlia Ensemble, Monitor 304. Folk Music, Folkways 4419.
Russia: Beryozka and Moiseyev Folk Dances, Monitor 311. Folk Music of USSR Middle East, 10" Folkways 6919. Folk Songs from the Caucasus, Monitor 307. Folk Dances, Monitor 310. Folk Songs and Dances, Monitor 318. Songs and Dances of Kazakhstan, Kirghizia, Uzbekistan, Georgia and Moldavia, Westminster 12012. Songs and Dances with Volga Chorus, Monitor 319.
Scotland: Wandering Minstrel with Gerard Campbell, London LL-1714. Songs for Women with Lori Holland, Folkways 3517. Folk Songs, Columbia KL-209. Drinking Songs with Ewan MacColl, Riverside 12-605. Songs and Ballads, 10" Folkways 6930. Glasgow Highlanders, London LL-1583.
Spain: Antonio and his Spanish Dancers, London LL-7481. Argentina, 10" Odeon 1023. Basque Songs, Decca 9808. Canta un Tiple, Montilla 89. Folk Music, Montilla 86. Volume 2, 99, Canciones Montanesas (Castile), Montilla 55. Estampas de Espana (Folklore), Montilla 15. Flamenco, Carmen Amaya, Decca 9816. Queen of the Gypsies, Decca 8027. Flamenco!, Amaya and Sabicas, Decca 9925. Andalusian Folk Songs, Esoteric 544. Andalusia, Flamenco Music, Folkways 4437. Cante Flamenco Anthology, 3-Westminster 301. Cuadro Flamenco, Elektra 159 (259-x). Cuarto Vargas, Montilla 143. Pablo Del Rio in Flamenco Moods, Montilla 78. Flamenco with Vincente Escudero, Columbia CL-982. Flamenco Espanol, Capitol T-10033. Jose Greco in Danzas Flamencas, Decca 9758. Jose Greco in Flamenco Fury, MGM 3741 (S-3741). Jose Greco in Noche de Flamenco, MGM 3802. Presenting Jose Greco, Victor LM-2300. Carlos Montoya in Aires Flamencos, Montilla 10. Carlos Montoya in From St. Louis to Seville, Victor LPM-1986 (LSP-1986). Carlos Montoya in a Recital of Gypsy

Moods and Rhythms, Period 1928. Nino Ricardo in Musica Flamenca, Epic LC-3556. Sabicas, Flamenco Guitarist, 3 Volumes, Elektra 117, 121, 145. Flamenco Variations On 3 Guitars, Decca 8957 (78957). Gypsy Songs and Dances, London 5427. Music of Spain, Folkways 4411. Jotas played by Orquesta Camara Madrid, Montilla 101 (2001). Songs and Dances, Andalusia, Volume 1, Westminster 12001. Majorca and Ibiza, Volume 2, Westminster 12002. Jerez and Seville, Volume 3, Westminster 12003. Majorca Dances and Jota, Volume 4, Westminster 12004. Gypsies of Granada and Seville, Volume 5, Westminster 12005. Spanish Basques, Volume 6, Westminster 12018. Eastern Spain and Valencia, Volume 7, Westminster 12019. Galicia, Volume 8, Westminster 12020. Asturias and Santander, Volume 9, Westminster 12021. Castile, Volume 10, Westminster 12022. Leon and Extremadura, Volume 11, Westminster 12023.

Sweden: Songs with Svan-Bertll Taube, 10" Folkways 6844.

Switzerland: Songs and Yodels with Fritz Liechtl, Folkways 8807. Music of the Swiss Alps, Capitol T-10009. Swiss Mountain Music, Capitol T-10161.

Thailand: Music of Thailand, Folkways 4463.

Turkey: Folk and Traditional Music, Folkways 4404. Songs and Dances, Folkways 8801.

Ukraine: Music of the Ukraine, Folkways 4443. Songs and Dances, Volumes 1 and 2, Monitor 301, 308.

United States: Anthology of American Folk Music, 6-Folkways 2951/6. American Drinking Songs with Oscar Brand, Riverside 12-825. Bawdy Cowboy Songs with Oscar Brand, Audio Fidelity 1920 (5920). Bawdy Sea Shanties with Oscar Brand, Audio Fidelity 1884 (5884). Every Inch a Sailor with Oscar Brand, Electra 169 (7169). G. I. Army Songs with Oscar Brand. Riverside 12-639. Big Bill Broonzy Sings Country Blues, Folkways 2326. Fisk Jubilee Singers, Folkways 2372. Bound for Glory with Woody Guthrie, Folkways 2481. Dust Bowl Ballads with Woody Guthrie, 10" Folkways 2011. American Indians of the Southwest, Folkways 4420. North American Indian Dances, Folkways 6510. Folk Song Saturday Night with Alan Lomax, Kapp 1110. Mountain Music of Kentucky, Folkways 2317. Music in the New York City Streets, Folkways 5581. Music of New Orleans, 2-Folkways 2461/2. Negro Prison Songs compiled by Lomax, Tradition 1020. Champlain Valley Songbag with Pete Seeger, Folkways 5210. Spanish and Mexican Folk Music of New Mexico, Folkways 4426. The Weavers at Carnegie Hall, Vanguard 9010. Chain Gang Songs with Josh White, Elektra 158.

Venezuela: Dances, Folkways 8844. Folk Music, Columbia KL-212.

Wales: Folk Songs with Meredydd Evans, 10" Folkways 6835.

Yugoslavia: Folk Music, Folkways 4434. Folk Songs, Monitor 327. Folk Songs and Dances, Monitor 312. This Is Yugoslavia, Epic LN-3571.

Miscellaneous: African and Afro-American Drums, Folkways 4502. Alpine Festival, Columbia WL-159 (WS-309). Singing Gods with Katherine Dunham, Audio Fidelity 1803. Exotic Dances, Folkways 8752. Folk Dances of the World's People — Balkans and Near East, Volume 1, Folkways 6501. Europe, Volume 2, Folkways 6502. Carribean and South America, Volume 3, Folkways 6503. Middle East, Volume 4, Folkways 6504. All-purpose Folk Dances with Michael Herman, Victor LPM-1623. Festival Folk Dances, Victor LPM-1621. First Folk Dances, Victor LPM-1625. Folk Dances for All Ages, Victor LPM-1622. Folk Dances for Fun, Victor LPM-1624. Happy Folk Dances, Victor LPM-1620. Special Folk Dances, Victor LPM-1619. Songs of Israel and Many Lands with Hillel and Aviva, Tradition 1002. Moiseyev Ballet and Hungarian St. Folk Ensembles, Epic LC-3459.

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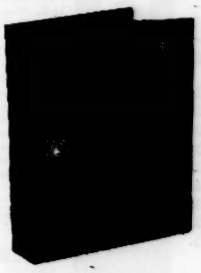

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REVIEWS *BY DORIS HERING*

Paul Sanasardo and Donya Feuer
in "Laughter After All"
Hunter Playhouse, June 18, 1960

As Paul Sanasardo whacked Donya Feuer on the head, and as she sank away from the impact, only to crawl back doggily, we kept recalling another image in another time. It was Lillian Gish in the film *Broken Blossoms*. She lay feebly in bed, and her cruel father, who had just given her a beating, commanded, "Smile!" Obediently, she placed two fingers at the corners of her mouth and hoisted it into the crescent semblance of a smile.

Broken Blossoms, like *Laughter After All*, was a study in cruelty. But *Broken Blossoms* lingers in the heart. *Laughter After All* does not.

All through *Laughter After All*, one felt that its depiction of a sado-masochistic relationship was personal to the central characters. Although they enlarged upon it, they did not objectify it.

The work, in two parts labeled "Fall on your Face," and "For God's Sake," began with the curtain up. After a leisurely introduction with couples strolling before the blobs-of-color backdrop, the curtain lowered. The sound track shook with gasping, joyless laughter.

The curtain rose upon girls lunging and screaming. Paul Sanasardo performed a cave-man duet with Donya Feuer. Then, in quick succession, meowing girls, more laughter, men carrying women off, a vast swat on the head for Miss Feuer.

In the second act, Mr. Sansardo divided his cruelty between his companion and One Woman Alone (beautifully danced by Chifra Holt). The Woman Alone returned his behavior in kind.

A couple stretched out upon a surgery cart were wheeled in for Sanasardo and Feuer to victimize in Grand Guignol fashion. The crowd turned upon Mr. Sanasardo. His companion remained faithful.

To return for a moment to *Broken Blossoms*, maudlin as it was, one arrived at despising the father; one rooted for the benighted daughter; one experienced relief when Love came her way. But in *Laughter After All*, one never achieved sufficient identification to care.

In a prior work called *In View of God*, Miss Feuer and Mr. Sanasardo achieved an obscure but nonetheless poetic dimension. *Laughter After All* is in some ways a deeper probing. Perhaps their next work will arrive at a higher poetry.

Jose Greco and his Spanish Ballet
Lewisohn Stadium
June 28, 1960

The company began rather tentatively, forming couple patterns on the diagonal, cheerily clattering their castanets. Suddenly Greco was there—calm, imperious, infinitely impressive. A man sitting next to us drew in his breath sharply and muttered, "I wish *I* could make an entrance like that."

It *was* quite an entrance, and every ensuing appearance that Jose Greco made during this agreeable outdoor variety program, shared with his company and with an orchestra conducted by Roger Machado, had the same degree of impressiveness—a trifle studied perhaps, but curiously spell-binding.

We have not seen Greco dance for perhaps two years, and in that time certain facets of his style seem to have consolidated. What once had seemed like coldness now emerges as a conscious restraint —an understated, carefully selective approach to gesture and to the scrimshaw aspects of Spanish technique. The effect was of brooding dignity of sureness linked with command, rather than bravado.

But Greco has not matured comparably as a choreographer. His works, including the new *Madrilenas, La Aldeana, Novios de Montehermoso,* and *Canciones del Siglo XVII*, are simple, symmetrical offerings with decorative but not especially subtle costuming. And his current company, though spirited, is quite uneven.

Mr. Greco's partner, Lola De Ronda, has grown in intensity and in elegance. And she looked especially sleek in her black costume for *Encuentro*. But her potential, both in technique and in dramatic understanding, does not seem to reside very deeply beneath the surface.

On hand were the vibrant little Gypsies, Maribel de Cirez and Gitanillo Heredia, who remind one of sandpipers skittering along a beach, drilling their feet insistently into the ground.

The rapid pace of a Greco program was ideally suited to the outdoor setting. And the audience of 10,000 enjoyed it thoroughly . . . all of which indicates that Greco's format is right for those who have not been pre-conditioned by the fine-spirited femininity of an Argentinita, the wit of an Escudero, and the searching creativity of Luisillo and Ximenez-Vargas.

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IN THE MAILBOX

PAVLOVA VS SPESSIVTZEVA?

One feels that *Dance Magazine* desires the truth . . . During the past year of considerable world travel, due to a still involved and once major Anglo-Russian estate, I have come in contact with many authoritative people who deplore the unbalanced and completely incorrect book *The Three Graces* by Lifar that your writer Dale Edward Fern seemingly treats as factual, although so obviously full of error noted by many critics. Lifar hardly knew Pavlova, never saw her at her zenith, and knows little real Russian theatre history based on documentation. His cheap effort to belittle a superb artist so beloved is shocking to most people, and his opus highly ridiculous . . .

All Russian art and theatres during the reign of Nicholas II functioned under my godfather, First Minister of the Imperial Court, Count Vladimir Borisovitch Fredericks (Freedeericksz). He appointed Wolkovsky, then Tetiakovsky, and at the same time Diaghilev and Baron Dandré . . . Diaghilev was always anti-American and anti-Semetic. It was a marvel Bakst survived in his ménage, but Grand Duke Vladimir and Count Fredericks prevented much serious nonsense . . . His scandals finally resulted in the withdrawal of state funds for his support (for which Diaghilev always blamed Dandré) . . .

The lovely Spessivtzeva was, contrary to Mr. Fern's statement, not truly acclaimed—her genius was uncertain, and her quality too often remote. She had neither Pavlova's appeal — that "quality of ecstasy" — or her extraordinary musicality.

Pavlova was Russia! Hebrew-Tartar and Gentile-Moslem. What a genius combination! The most traveled artist in history, Pavlova refused government financing on tour. All this Serge Diaghilev knew and tried to forget. He visited my family often at Le Vesinet. I remember he told us in 1927 . . . "Three times I have offered to regroup my company around Anna Pavlova . . . I have begged her . . . always she refuses." Of Spessivtzeva and Karsavina he said: "Olga is lovely, a great ballerina, but she does not have the magnetic genius of Pavlova or her peculiar musicality. Tamara is beautiful—so cherished a friend and always dependable — but her dancing is *toujours sur terre*." He declared: "Pavlova and Nijinsky are miracles." It is a pity for

(Continued on page 59)

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BY ALLYN MOSS
PHOTOS BY TIBOR HIRSCH

Fifty-third Street and Broadway a little after midnight. A taxi pulls up to the entrance of the Palladium Ballroom and stops. A thin young man and a dark-haired young woman get out, pay the cabfare, walk past the box office and up the stairs. The ticket-taker waves them on.

"You're late." he says.

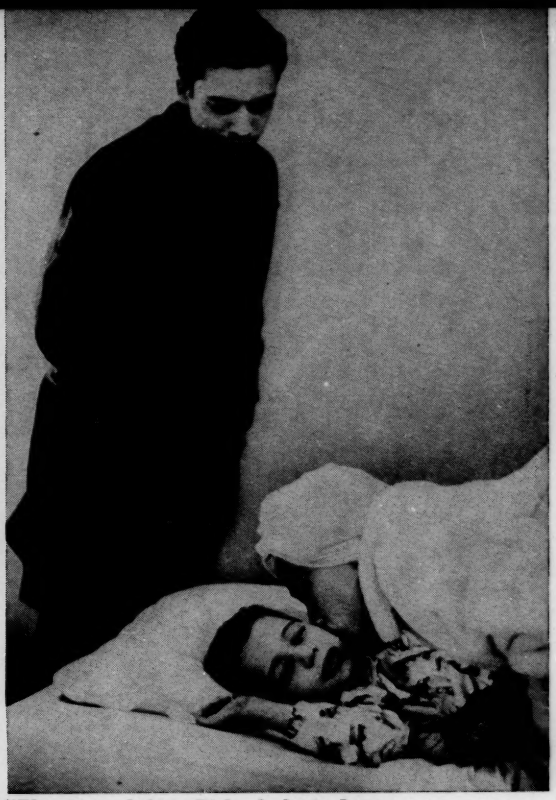
"I know," says the young man, "we danced slow tonight." The girl laughs.

"That's Augie and Margo," says the ticket-taker to a group of kids leaning against the wall. "They just finished a show at the Persian Room in the Plaza."

"Yeah?" says one of the kids, turning to look as the couple disappear at the top of the stairs.

Inside the lights are low—shimmery pink, blue and amber near the bar where, in the center of a small circle of watchers, a blonde in black satin slit above the knee and a moustachioed man in a gold suit are blindly in the grip of a highly charged mambo. On the dance floor a tall, pencil-slim fellow in a striped jacket and dark glasses in subtly keeping the beat with his feet, freely using his arms, head and neck in the way dancers of the Watusi tribe do in ceremonials. A Spanish-looking girl, stacked and welded into an orange dress, has a Haitian strut. A heavy, big-jowled man keeps pulling a thin poker-faced woman from one frenzied turn into another.

The charged dancing of Augie and Margo has met with success on TV's leading programs and in the top night clubs of the U.S. and South America.



"They named him Richard, born June 29, 1952." The Rodriguezes say good night to their son in their uptown Manhattan apartment before taking off for work at the Persian Room of the Plaza Hotel, where they appeared this spring.

"Hi, Augie," call some kids seated at a ringside table.

"Hi," calls back the thin young man, and the dark-haired girl waves without missing the slightest insinuation of the beat.

"Give us some turns, Margo," calls a tall girl dancing next to them.

"Augie," says Margo — "let's do some turns."

"Sure thing." He gives her a well-placed twist and she is off in a flurry of whirls that look like a cross between ballet and ice-skating technique, but which seem to belong, the way Augie and Margo do them, to the cha cha cha as well.

"That was great," calls the girl.

"Anytime," says Augie. The number ends and Augie says to Margo ". . . Boy, ain't it swell to relax."

The Palladium and Roseland, then down the block, were home for Augie and Margo even before they first started dancing professionally ten years ago—long before they became well-known, high-paid

(over)

AUGIE & MARGO *(Continued)*

performers whose charged, dramatic dancing has been seen on TV and in the top night clubs of the U.S. and South America. Their style—hard to pin down—is still built around the raw core of Palladium jazz. It has the authentic New York beat—the new New York beat—feverish, rhythmic, a potpourri of African, Spanish, Caribbean, rock 'n' roll, plus Jerry Robbins and Jack Cole thrown in. Added to this is Augie and Margo's own flare for dance-drama, their ability to create an enchanted circle and hold it. Often they seem coiled around an invisible sensual spring—their movements unwind and build around a rhythmic center. Then, too, the control, sophistication and polish that five years of excellent classical ballet training have added to what they do has most deliberately, according to Augie, not been allowed to stifle or overwhelm the raw vitality dished up nightly on the Palladium floor. Augie and Margo believe that ballet has added discipline, clarity, and sharpness to their original feeling for jazz and mambo.

"We've always felt that beat—voom, voom, wham. Then we began to add jumps, pirouettes." They give most of their credit for their ballet technique to Madame Pereyaslavec, a teacher they've been with for less than two years. "She's great," says Augie. "She teaches real Russian stuff—a science of the dance. It's slow, it's clean. She's a general. She's what makes you say 'gee—if only I'd had her from the beginning'."

But for Augie and Margo the combination of Pereyaslavec and Palladium is not at all bizarre. They believe that anyone who can really do ballet can do anything—jazz, mambo, cha cha cha—and better. And if, after ten years of growth and development, they remain close to the Palladium, it is for more than sentimental reasons, although there are enough of those. In a way the Palladium is even responsible for Augie and Margo's meeting, becoming a dance combination, and marrying.

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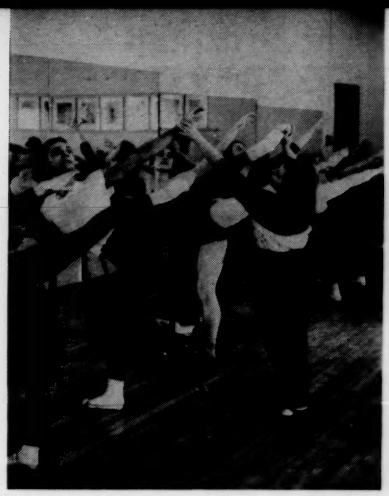
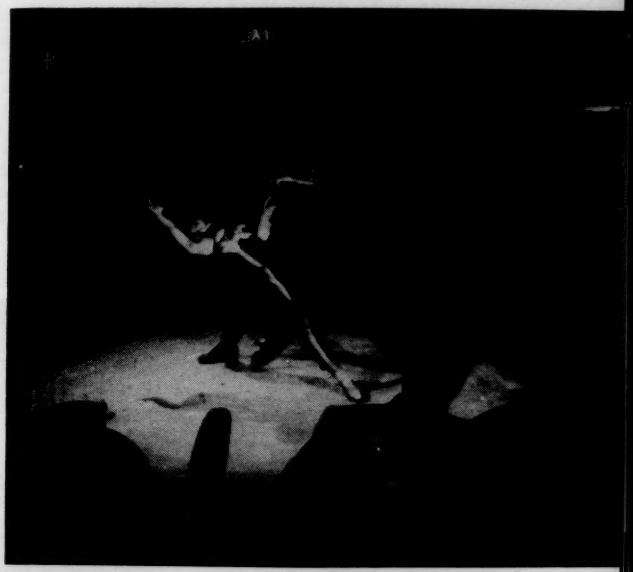
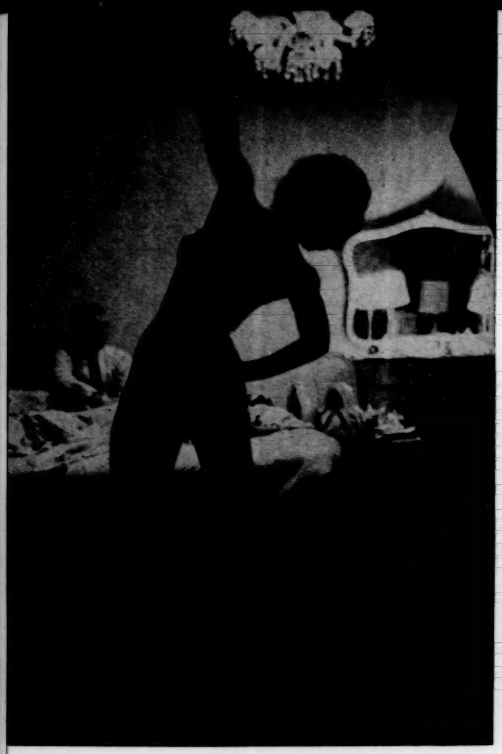


Whenever they are in NYC, Augie and Margo take ballet class with Mme Valentina Pereyaslavec at the Ballet Theatre School. Their opinion of her: "She's what makes you say, 'Gee, if I'd only had her from the beginning'."

At the Plaza's Persian Room . . .





AUGIE & MARGO *(Continued)*

Before the show: Augie and Margo dress and warm-up in the room allotted to them by the hotel.

Below:

After the show: The Palladium dance hall, where in earlier years they had dated and danced, continues to be an important part of their lives, the part that embraces "the raw core of jazz."

There was music in Margo's background. Her mother, who came from Puerto Rico, had been a concert pianist there. Her father came from Corsica. Margo Bartolomei, the oldest of four girls, won a scholarship to Juilliard after studying piano for eight years, but turned it down, because she thought she should "maybe do something more practical." A real NYC girl (born on 119th Street and Madison Avenue), she went to the Mabel Dean Bacon trade school instead, studied to be a beautician, and after graduation began to set hair and give manicures in an elegant Fifth Avenue beauty shop.

But destiny was too strong. Margo always loved to dance. Steps came easy to her. If she saw someone do a new dance she could copy it. One of Margo's sisters was a Palladium steady, and so was her husband. Margo's sister's husband had a friend whose name was Augie. Augie was a good dancer and needed a girl to enter a dancing contest with him at the Lido Beach Hotel.

"Why not Margo?" said Margo's sister.

"Pleased to meet ya," said Margo to her blind date.

They went to the Lido and won $100 in the contest. It seemed like a good omen. They began to date. Most dates ended up at the Palladium.

Just out of New Utrecht High School in Brooklyn, Augie Rodriguez, half-Spanish, half-French, was doing little jobs in the theatre, but had no idea of what he really wanted to do. "I was living off my father, still playing stickball in the streets with the gang. There was Lippy Verde, Tony Peanuts, Frankie the Ape. I was Augie the Spick. But after a while when I saw how good me and Margo danced together at the Palladium I began to think—'Hey, maybe there's something to this'." They entered another dance contest at the Lido, and Augie decided that if they won it, they'd get married. They won.

They began to plan all the ways they could maybe make money dancing. Then one night Augie bought seats for them to see an English ballet company, the Sadler's Wells it was called then.

"That was it. We saw the light. This was true dancing. Our minds were cleared

of all the rotten ideas of all the rotten things we'd thought we could do." They won a joint scholarship to the Katherine Dunham school and studied there for two years, which they find they have never had cause to regret. "Dunham gave us flare, style. Now we can combine the ease of jazz with the dramatic kind of thing we learned from Dunham and later Graham. On top of that, now, of course, we have the control of ballet, too."

At the end of two years with Dunham, Margo had to stop studying for a while to have a baby. It was a boy. They named him Richard, born June 29, 1952. Augie took stock and decided "it was time to make the money to buy bread." He tried out for *Me And Juliet*. Bob Alton ("a great choreographer, a great man, may he rest in peace," says Augie), hired him, but after a year "they kicked me out because of my Spanish temperament. But it was O.K. I was tired of that show."

Two months later Augie got into *Pajama Game*, a Richard Adler-Jerry Ross musical, and a show he loved. Things began to go well for them. There was $90 a week coming in from the show, $50 more every time they did an exhibition at Roseland or the Palladium, and for a twelve-week stretch they picked up another $125 each weekend dancing at Corey's, a big Borsht-Circuit hotel near White Roe Lake that showed good dancers. Things were fine. They bought a car, made plans to fix up the house, and then Augie got sacked from *Pajama Game*. This time because the management was convinced he'd put in a sick call one night so that he could do a one-night stand with Margo. "The truth was," reveals Augie, "we went to see *Waterfront*."

Still, Augie admits, this could have been sad. Except for two things. He'd been in *Pajama Game* for over a year and was getting a wee bit tired of it. And even more important, he and Margo had just signed with Music Corporation of America.

It was even the Palladium that launched Augie and Margo's ship onto the high seas of success. Dave Baumgarten of MCA (head of variety acts there), had seen them mambo one night at the Palladium, and brought Merriel Abbott to see them too.

"Get them out of here, Dave!" she said. "Make an act for them. Margo, you lose five pounds fast."

Augie and Margo figured Miss Abbott meant business, and she did. Their first booking: on the same program with Harry Belafonte at the Waldorf Astoria's Starlight Roof. "Were we nervous? Were we scared?" Augie remembers: "Two tense terrified kids. Two rails. I had eye twitches."

But the *Variety* reviews the morning after the opening were great, and Miss Abbott threw the magic switch. From the Waldorf roof she booked them into Hollywood's Beverly Hilton. They opened the hotel. After that came eight weeks at the Palmer House in Chicago, a long booking at the Eden Roc, then the Cotillion Room at the Pierre. On TV they have appeared with Ed Sullivan, Dean Martin, Frank Sinatra, and have done ten Steve Allen shows.

It's been more or less like that for Augie and Margo for the last five years. Now Augie foresees a new stage in their lives. Augie would like to start a company of their own in order "to do our own interpretation and choreography." Sometime in the near future they want to go to Puerto Rico to find two boys and two girls who can dance and to train them there. He wants good-looking girls, and strong boys who will be able to do Spanish, modern, fantasy—who will have a feel for ballet, and who can do something Jack Cole-ish, too—who can dance strongly—who can do leaps—who can keep a style.

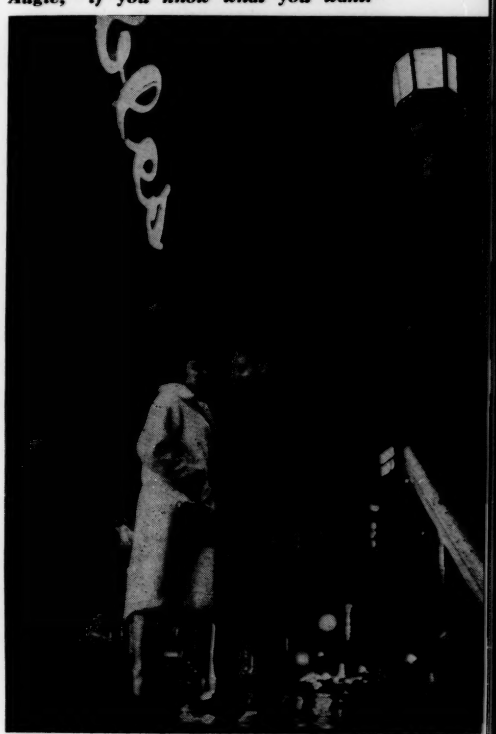
By the time they come back to NYC and book a theatre, Augie and Margo want their company slick and ready, because a NYC opening is a tough trial for a dancer today.

"You have to be good. You can't be phony. People know good from bad."

But they are eager and unafraid of the next move. "You can't miss. Not if you go on that stage knowing what you want to do. Not if you're sure of your work and what you're trying to do," says Augie. And Margo agrees. *THE END*

As intense as audience as they are as performers, the dancers are thrilled by an improvisation by xylophonist Tito Puente.

Homeward: Almost dawn, Augie and Margo look forward to tomorrow eager and unafraid . . . "You can't miss," says Augie, "if you know what you want."



EAST MEETS WEST 55TH STREET

The Grand Kabuki as viewed by a City Center usherette

BY JACQUELINE MASKEY

The excitement had been building for weeks. First, a fibre-board structure had appeared to cover the familiar City Center proscenium arch. Then mysterious little men had gravely surveyed the auditorium, slapping folding rulers against flat palms to emphasize calculations too obscure for us ushers to contemplate. "They're going to build a runway!" someone reported. Images of something closely akin to burlesque danced before our eyes. Gossip was *(it proved correct)* that a section of the second level of the first balcony was to be converted into a temporary sound booth where the narrators would translate and interpret each play sequence as it unfolded on stage, and that the audience was to be outfitted with transistor receivers. The rumors grew wilder: none of the ticket buyers would speak English except for three words, "center seats, please"; the candy stands, they said, were packing in a supply of pickles and rice and giving up Hershey bars for the duration.

We waited, slightly jittery.

On opening night, everything looked quite normal, except for a small runway, the *hanamichi*, which extended from stage right to the first side exit door, terminating in a curtained booth. This was to be used for some of the exits and entrances. The only other change was a striped black, green and terra cotta curtain which replaced our more familiar hanging. This in turn, was covered by a magnificent Japanese curtain of gold leaf on canvas, with a serpentine river design of blue and silver as its center, flanked by blossoming cherry branches.

The audience did not change much either. We were pleasantly surprised that there was no crowd of over-perfumed boys, esthetes and eccentrics. Aside from a higher percentage of Orientals than usual, the customers were little different from the family groups that regularly attend our drama and musical seasons. The only hindrance to efficient ushering was the Japanese bow of greeting—trying to thread one's way through two families bent over in salutation was mildly disconcerting. And there were few incidents typical of the woman who came rushing wildly up the center aisle, gripped my wrist and breathed in panic, "But it's in *Japanese!*"

The inevitable audience hustle and bustle melted into insignificance as the Kabuki unveiled one exquisite drama or dance after another. Faubion Bowers, who is one of those responsible for the arrangements of the visit *(see his cover story on the Kabuki, June issue)*, was pressed into service as our private information bureau. On opening night, excited as a mother at her child's first public performance, he said to me, "This is going to be the greatest theatrical experience of your life!" He was not being at all over-optimistic—by the end of the first week the house staff were enchanted slaves of the Kabuki.

At first we were highly embarrassed by the number of late-comers who rushed down the aisles during the first number. Thinking that in so formal a country as Japan, such behavior would be looked upon as insulting to the performers, we asked one of the interpreters about it. He laughed uproariously at this idea. "Never mind about that," he said. "In Tokyo, the audience comes and goes constantly, babies cry, people bring their lunches and shout out regularly at climatic moments."

During the three weeks of the engagement, all of us working on the orchestra floor saw the chief performers off-stage as well as on. Often entrances and exits were planned so that the actors were obliged to come out the inside stage door on the east side on the theatre and walk to the *hanamichi* entrance on the west side. This meant going through the inner lobby, the interior corridor where the ushers are stationed at the door leading to each aisle.

During the first week, when *The Courtesan* was on the program, Kanzaburo XVII, as the pockmarked country man, had to walk through the corridor in full costume and with a make-up which for lumps, bumps and sores was realistic in the extreme. Very carefully, he shielded his afflicted face with a large straw peasant hat. But one evening, one of the boys who serviced the transistors managed a good, long look at him. Obviously unnerved by the sight, he rocked back on his heels and squeaked, "Man! you're *sick!*"

The major performers were always accompanied by attendants who, besides performing small parts on-stage, "maided" for the stars. In their dark kimonos, with a large, flat Kabuki fan stuck in each obi, they scurried after the principals, carrying small trays of cigarettes, mirrors, handkerchiefs, and other necessaries. While waiting to go on stage, both Kanzaburo XVII and Shoroku II would stand motionless, staring critically at their images in the side lobby's full-length mir-

Kanzaburo XVII (2nd from left), as the wealthy country bumpkin Jirozaeman, falls in love at first sight with the courtesan Yatsuhashi (Utaemon VI) in "Kagotsurube," presented by The Grand Kabuki during its June 2-22 season at N.Y.'s City Center. The Co. also performed in Los Angeles and San Francisco before returning to Japan.

rors, noting any deviation from perfection in their dress or make-up. The exotic aspect of the scene was further enhanced by several of the little attendants grouped about, fanning, brushing or ash-traying as needed. The most volatile of the attendants flirted outrageously with each female usher as he passed on his way to the *hanamichi*. This amorous attitude prevailed even during his on-stage appearances when his being cast as a Buddhist priest did not prevent him from winking broadly at the ushers as they seated someone near the front of the house.

The constant procession by the company through the corridor was our chief contact with the performers, and all of us made a point of being outside the auditorium in order to exchange bows with the casts and to pluck unsuspecting customers out of the way when the retainers from *The Forty-Seven Ronin* sped by on their way backstage. Every night Kanzaburo XVII and I exchanged solemn bows, until one evening he hastened up to me, lifted his hand in a very "cool cat" gesture and said loudly, "Hi!" Pleased with himself, and looking more than ever like a mischievious Japanese chipmunk, he placidly went on his way. The ushers on the other side of the theatre reported his further progress in more formal English when he went by saying, "How do, how do."

We discovered two of the "maids" having an animated conversation beneath a lobby photo of Francisco Moncion, as King Mark, stabbing Jacques d'Amboise, as Tristan, in *Picnic at Tintagel*. They pointed and babbled, obviously much impressed by the fact that the sword appeared to go *right through* Jacques. One of them, suddenly struck with an idea, turned with a superior air to his friend and said, "Ah-h-h—Shakespeare!" We smiled and nodded—somehow, it seemed a lot easier to approve the mistake than to try to explain it.

We soon could recognize the performers by their individual gaits—Shoroku's quick and virile, Kanzaburo's slower and more deliberate, Utaemon's a strange little shuffle.

Utaemon, recognized as Japan's greatest *onnagata*, or female impersonator, never, so far as I know, uttered a word off-stage. Our only clue to his amiability was that at each trip, his bows became deeper and his smiles broader. By the last week of the run we were grinning at one another so widely, I thought his heavy white make-up would crack. Utaemon seemed automatically to command special consideration from everyone, performers as well as theatre staff. As he made his exit down the *hanamichi* steps on his six-inch clog platforms after the first scene of *The Courtesan*, he would be lifted almost bodily by clustering attendants, then stripped in about ten seconds of his heavy outer costume and large wig. The wigs, we learned from Mr. Bowers, often weighed up to twenty-five pounds. The graceful to and fro motion of the head in *onnagata* roles was partly dictated by the need to maintain balance beneath such weight. Utaemon always clung to the arm of at least one retainer, while for his trip through the inner lobby before *The Miracle at Dojoji Temple*, our inside stage-door man was pressed into service. This is undoubtedly the most disconcerting gauntlet that Utaemon will ever be called upon to run. Droves of late-comers thronged the corridor, and while Jerry beat a path for him, Utaemon somehow looked so tiny, helpless and shy that one was touched and more than a little indignant that all this should be necessary.

A reward awaited Utaemon nevertheless. During an eventful season, not the least noteworthy visit to the theatre was made by Greta Garbo. To an ushering crew quite used to the bizarre, the great and the merely notorious, the news that Garbo was coming unsettled every nerve in the house. When she did slip into her seat after the lights had dimmed, we center aisle ushers took turns letting the other girls seat customers so that they could gaze at her on the trip back up the aisle. Even the performers recognized her presence by taking their bows in her direction; she, in turn, was impressed enough by *The Miracle at Dojoji Temple* to go back-stage during the interval to congratulate Utaemon.

The performances slipped by, and almost before we were aware of it, the next to last evening had arrived. All of us were a bit depressed that the brief period during which we had formed such an affectionate attachment to the company was about to come to an end. But we had a surprise in store for us. Mr. Bowers, acting as interpreter, accompanied Shoroku's wife on a brief visit to each aisle, where she presented each of us with a Kabuki fan on which was painted a likeness of her husband in *The Subscription List*. Mr. Bowers translated to us her thanks and her regrets that the company had been so much trouble to us. With less delicacy than warmth, but accurately indicating our sentiments, one of our ushers blurted, "Lady, next time you come, we'll work for you for free!"

THE END

Painter Richard Kishady (left) and photographer Loran Smith (center) pose with Ballet Russe principals Irina Borowska and George Zoritch at their Gering Gallery two-man exhibit in Beverly Hills. Smith photo in foreground is of Ballet Russe "Giselle."

WEST COAST HAS "AT THE BALLET" ART SHOW

In 1953 Loran Smith took his first ballet photograph as part of his job as news photographer for the *Los Angeles Mirror-Daily News*. Since then he has devoted an increasing amount of time to this avocation, and become one of the most respected dance photographers in California.

In recognition of his growing reputation, Gering Galleries of Beverly Hills presented his photographs, along with paintings by Richard Kishady, in a show that ran concurrently with the Ballet Russe de Monte Carlo season at the Philharmonic last February. Kishady showed fifty-one paintings. There were ninety-six Loran Smith photographs.

A feature of Mr. Kishady's work was a series of lightning-bright impressions of *Odysseus*, the Birgit Cullberg ballet which was given its world premiere on the 1959 tour of the National Ballet Theatre of Finland. Other outstanding canvases included the finale of the Bolshoi Ballet's *Stone Flower*, the Mongolian Sword Dancer (as created by Duncan dancer Lenwood Morris for Los Angeles City Ballet's *The Emperor's Nightingale)*, a study of the Ballet Russe de Monte Carlo version of Balanchine's *Ballet Imperial.*

From the wide variety of Loran Smith's seven-year output, a few historic highlights have been chosen for these pages.

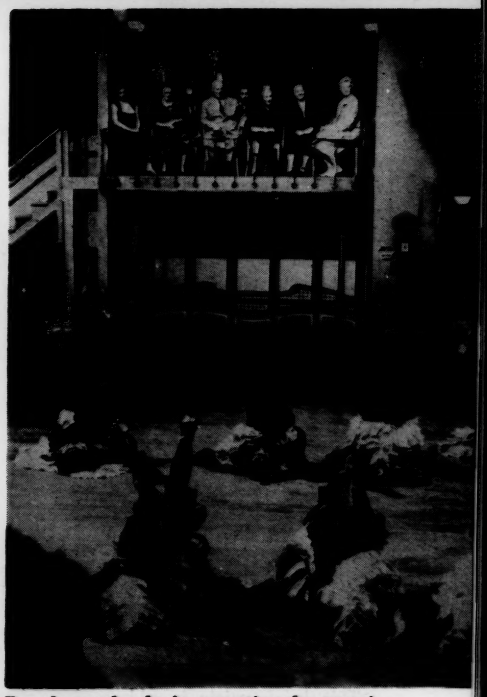
John Dougherty

Los Angeles dancer Aruni Devi in "Bengali Dance," highlight of an ANTA dance presentation for children's audiences at Hollywood's El Capitan Theatre.

A 1954 Loran Smith photo shows Maria Tallchief and Frederic Franklin in Ballet Russe de Monte Carlo's "Gaite Parisienne."

Galina Ulanova and Yuri Zhdanov in the tragic crisis of the tomb scene of "Romeo and Juliet" during the Bolshoi Ballet's historic U. S. visit in the spring of 1959.

A Ballet Russe pre-performance company class conducted by Vadim Sulima, graduate of the Leningrad Choreographic School. In foreground, ballerinas Irina Borowska and Nina Novak. Half an hour later Mr. Sulima unexpectedly made his debut with company, replacing ailing Edmund Novak as Hilarion in "Giselle."



For those who don't recognize the notorious situation, the photo is of Nikita Khrushchev and friends watching the filming of "Can-Can."

With emphasis on protein, source of strength and energy

BY MARIAN VAN TUYL

According to an old proverb, "What one eats, one is." Granted that this is a simplification, but the food consumed does enable your body to maintain, build and repair its bone structure and body tissue, as well as provide energy and warmth. The dancer, whose body is the instrument for expression and the basis for a life work, has the most to gain from learning about food and nutrition.

Individual attitudes about food go back to the very beginnings of one's life. Family traditions and national customs enter into our selection of food. It has been said that it is easier to change a person's religion than to change his eating habits. There is a deep psychological resistance to such change, and most of us are content to coast along secure in the repetition of such clichés as "America is the best fed nation in the world," "Just eat a balanced diet," "We are so fortunate to have such pure, refined food," etc., etc. Only a catastrophe of injury or disease jolts us out of our smugness.

This brief article is addressed to the young dancer. Your work is highly dedicated and intensely disciplined. Your aim, in the ten or more years of your preparation, is to build a finely tempered instrument for strong, fine movement. Give yourself a distinct advantage by learning the principles of good nutrition and applying them. Here are four basic principles which will help you be your best.

1. Eat a high protein diet (at least 125 grams a day) including milk, meat, fish, poultry, eggs and cheese. Rather than counting calories, start counting grams of protein. Even though it is only one of the many food factors you need, it is especially important for building and repairing body tissue. It has been said that you should know your grams of protein as you know your nickels and dimes. A few examples:

1 egg . . . 6 grams protein
1 quart milk . . . 32 grams protein
1 hamburger, 3 oz. (made from lean chuck) . . . approx. 15 grams protein (the usual restaurant size is 2 oz. at most and is surrounded by a huge bun and fatty French fries)
2¼ oz. milk chocolate bar . . . approx. 1 gram protein
1 tablespoon honey . . . 0 grams protein
Hard candy . . . 0 grams protein
3 oz. shrimp . . . 24 grams protein

2. Restrict the intake of refined carbohydrates such as candies, cookies, cakes, white breads, soft drinks, etc. Dancers, in an effort to obtain the tremendous energy required for performance or even the daily classes, are inclined to believe that glucose tablets or candy bars or honey will give the necessary lift. But indulging in such "binges" causes a vicious circle of spurts of energy followed by a dramatic drop in the blood sugar level, with an accompanying sense of letdown, fatigue and depression. A proper blood sugar level is best maintained by using sufficient protein which in turn can be converted into sugar as the body needs it. If you get enough protein, refined sweets are actually distasteful.

3. Eat high quality natural foods — whole grains, fruits, fresh vegetables. In this brief essay it is impossible to go into the question of the artificial preservatives, pesticides and chemical adulterants that threaten our food supply. A recent book by William Longwood presents a dramatic report on this aspect of the nutritional field and what to do about it.[1]

4. Don't expect vitamin pills to take the place of food. Use them as supplements as prescribed by your physician.

The dancer has some specific problems. He is often too tired to eat after the tremendous physical exertion of class or rehearsal. As a matter of fact, dancers are often proud of their fatigue, as if it were a sign of accomplishment and of "giving their all" in much the same way people are said to "enjoy ill health." But the exhaustion is real, and the temptation is to get a quick "pick-up" from candies, soft drinks, ice cream and milk shakes, and let these substitute for a meal. Most dancers have to be careful about food expense, and, if they give any notice to the problems of nutrition, are prone to say, "It's all very well if you can afford steak three times a day."

But problems of expense and quick energy can, happily, both be served by the use of nutritional concentrates available to us today. "Tiger's Milk," introduced by Adelle Davis[2], and so named by her young son, has been given national publicity. "Tiger's Milk," in cans, is available in health food stores. (You can save money by making your own through purchasing powdered skim milk and brewer's yeast.) There are two types of powdered skim milk; the "old-fashioned" kind or "non-instant" is less expensive and actually provides almost twice as much protein

(Continued on Page 56)

Hans Brenaa atop the Royal Danish Theatre with 3 of the Company's Ballet Children who will be appearing in the U.S. tour. L. to r.: Eva Kloborg, Anne Marie Vessel, and, not quite in step, Peter Schaufuss.

THE FAMILY OF THE ROYAL DANISH BALLET

Artistically and domestically, in its harmony and in its squabbles, Denmark's Royal Ballet is a homogeneous unit

BY CHARLES REINHART

The Royal Danish Ballet, which tours the USA and Canada from August 12 through October 21 this year, is relatively new to the consciousness of the American public—in fact, to that of the entire world outside Denmark itself. Although the Danish Ballet is over 200 years old, it was not until the enthusiastic reports of invited English critics at the 1950 Royal Danish Ballet and Music Festival that even dance enthusiasts were informed about it.

The Danish Ballet traveled to London in 1953 and achieved great success there. Its history in the U.S. started when Ted Shawn brought "10 Leading Dancers of the Royal Danish Ballet" to Jacob's Pillow in 1955. After the Jacob's Pillow engagement the critics and Columbia Artists Management felt that a look at the whole company was desirable. The rest is dance history. Many of the accolades written about the Danes are for their charm, their love of dancing, their cohesion of style, and the family-like warmth and ease they evoke on stage. All true observations. What is the background that makes the Danish dancers that way?

Denmark has roughly 4½ million people. Copenhagen has a population of about 1½ million. This makes for a tightly knit state with King Frederik IX at the helm, and the Social Democratic Party the actual governmental power. Denmark, which considers the arts part of life and living, does not neglect their support.

Under the Royal Minister of Education comes the Royal Ballet Theatre, which is situated on Kongens Nytorv (The

(Over)

Copenhagen's Royal Theatre, also known as the Theatre on the King's New Square, contains a world within a world—complete opera, theatre and ballet companies and their respective schools.

DANISH BALLET *(Continued)*

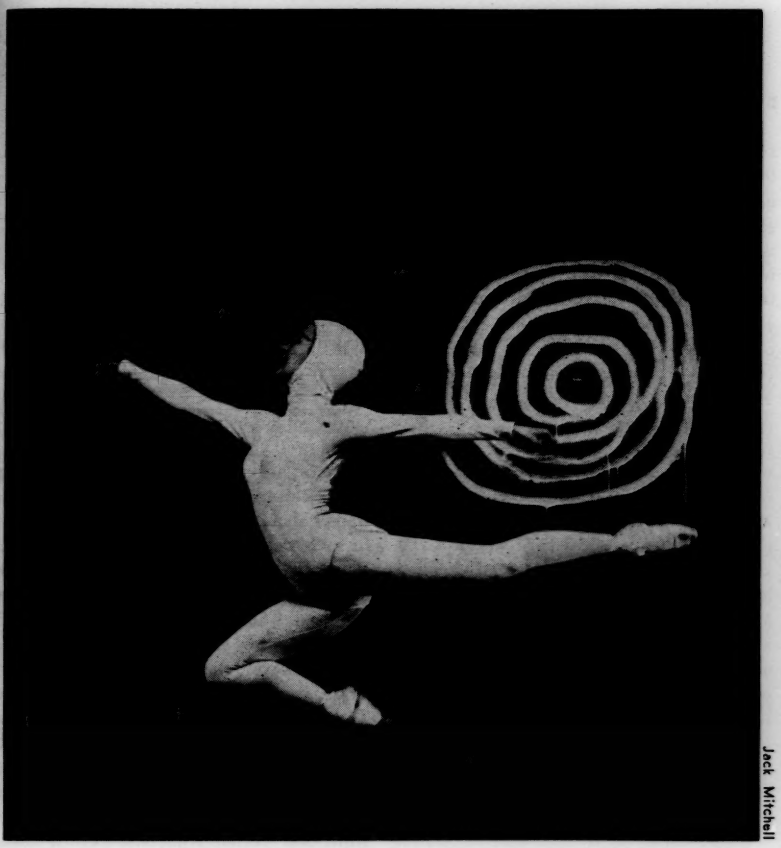
King's New Square—which isn't so new). The Royal Theatre is in actuality two theatres—the Old Stage and the New Stage—joined back to side, so to speak. The New Stage was built during the 1930s, and the Danes treat it with disdain. It is gaudy and has the appearance of a "B picture" movie theatre. In fact, contributions have been received to start a campaign to tear it down.

On the other hand, the Old Stage, built in 1874, is accepted by the Dane and considered to be an extension of his home. It is gracious and elegant without being ostentatious or unduly large. The Danes are fairly serious about the love and warmth they feel towards the Old Stage (that is, as serious as a fun-loving Dane can be). But they mean what is written above its proscenium: *Ej Blot Til Lyst* — in translation, "Not Just For Amusement."

Ballet, opera and drama share both the New and Old Stages, which are in use from September 1 through May 31 of each year. At weekly and monthly executive meetings, the directorship of all three departments set repertoire, policy, settle problems. But while the opera and drama also have their own schools, as well as companies, it is only the ballet section which starts students at an early age.

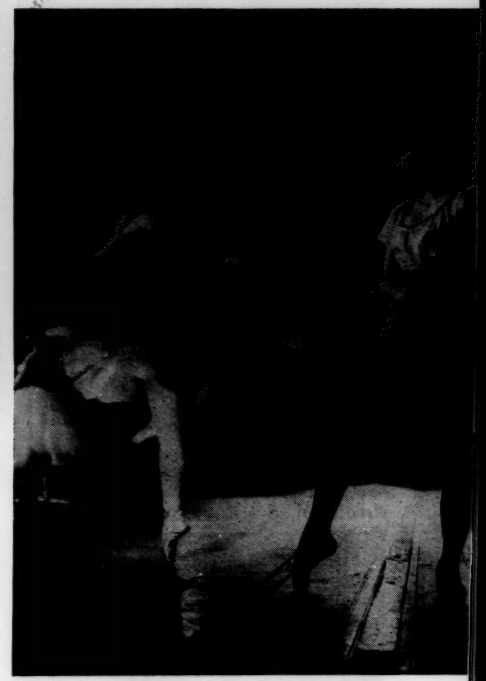
At about 7 or 8, the child is born into the ballet family. After a hectic June 1, when the stage door of the Royal Theatre is opened to hundreds of boys and girls, the sorting process begins. The ten children accepted each year begin a new and different way of life from what they had led before. (In recent years the number of children auditioning for the Royal Danish Ballet has dropped by about fifty percent. Some say this is due to an inter-

Repertoire to be seen in the 1960 U.S. tour includes the 18th-Century's "The Whims of Cupid," a group of 19th-Century Bournonville works, plus "Coppelia," and 9 contemporary ballets from the international repertoire, including Roland Petit's "Carmen" (above with Kirsten Simone and Flemming Flindt). Also in the modern group are Balanchine's "Night Shadow," "Serenade" and "Apollon Musagete"; Ashton's "Romeo and Juliet"; Jerome Robbins' "Fanfare"; and Birgit Cullberg's "Miss Julie" and, seen for the first time in this country, "The Moon Reindeer."



Jack Mitchell

Hanne Marie Ravn, not yet listed as a Solodanser, as she appears in the title role of Birgit Cullberg's "The Moon Reindeer." The ballet is based on a Lapp legend of a bewitched white reindeer which lures young men to their doom.



Members of the corps in a backstage view of Bournonville's "Napoli," Act III, a work in the repertoire since 1842.

family fight—concerning Harald Lander and whether he should be re-accepted into the Royal Ballet — which has become vociferous enough for the neighbors to hear, thereby creating an atmosphere into which some mothers do not wish to put their children.)

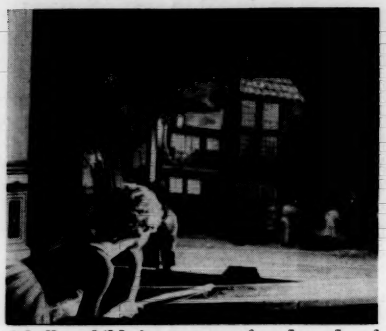
Years of disciplined dance training and academic study await those youngsters whose physical and artistic growth in the early years definitely meet requirements. Having passed the annual ballet examinations, the student becomes a Ballet Aspirant at the age of 16. At this time he or she also has an opportunity to go into another department of the Royal Theatre, should inclination have altered. But even if the 16-year-old wishes to be and is accepted as a Ballet Aspirant, all is not yet secure. For at the age of 18 the Ballet Aspirant takes a final examination. If all goes well, the new Ballet Dancer joins the ranks of the Royal Danish Ballet. (The highest rank which a member of the company can achieve is Solodanser.)

There are many who say that judgment has been passed upon the dancer long before the age of 18, and that if one gets to the final examination it means automatic acceptance. Unfortunately this is not true. There have been several times when judges, waiting and hoping for this or that dancer to develop at the last moment, have been disappointed, and they have had to deny the student the opportunity to join the company.

Naturally, this careful system provides the Royal Danish Ballet with well-weeded-out and well-trained dancers, although unhappiness is inevitable for those who fail in the last years of their training.

The morning of a ballet student at the Royal Theatre is devoted to dance and

(Over)



A ballet child, in costume for the role of Cupid, watches technicians set up the stage for the evening performance. Seen in the U.S. this fall as Cupid in the 18th-Century Galeotti ballet "The Whims of Cupid" will be Anne Marie Vessel, daughter of the Co.'s regisseur, who also appears in many character roles.

Peter Schaufuss, son of Solodansers Mona Vangsaa and Frank Schaufuss, in his role as the Page (in the scene with the Nurse) in "Romeo and Juliet."

A picture taken backstage several years ago of Solodansers Kirsten Ralov and Fredbjorn Bjornsson and daughter.

DANISH BALLET FAMILY *(Cont'd)*

auxiliary training. The afternoon is used for academic studies—unless the student is needed for rehearsal or something else of importance related to theatre work. According to reports, the academic schooling is not strong. The student has been trained to be a dancer, and knows little else. As a dancer there are very few other places in Denmark to work. (Recently the Scandinavian Ballet, led by Elsa Marianne von Rosen, has given opportunities to a few late bloomers.) And for many Ballet Children and Aspirants who are not asked back, there is the serious problem of reorientation. For those who finally do become Royal Ballet dancers, there is the security of work on a yearly basis; a highly regarded position in society; many years of performance—and retirement on a comfortable pension after twenty years. (Since most of the dancers are about 18 when they join the company, many are under 40 when they retire. There are some with special ability in character roles who continue stage performance long after retirement age, and others who go on to directorial and executive positions with the company.)

Ballet Children receive wide theatrical experience, being eligible for appearances in opera and drama, as well as ballet. The invaluable experiences gained growing up in the Royal Theatre serve them for the rest of their theatrical lives. The Ballet Children actually have their own box situated high above the Royal Box.

But what about the non-theatre side of their lives, limited as that is? The child arrives at the Royal Theatre from his home about 8:45 a.m. and doesn't leave before 4:30 or 5:30 p.m.—that is, if he is not on stage or watching the performance. His family's home is used for sleeping and as the place for a few hours' visit on Sunday. As is normal with children, the ballet child forms his friendships with those in his school. The result of this circumscribed existence is a lack of social development and a relative ignorance of other aspects of life. One of the leading Danish ballerinas stated recently that she is afraid to meet the people, that Danish dancers always cling together at parties, and, though she wants to, she lacks the courage to mix. Of course, many dancers everywhere tend towards this direction, but the Danish system seems to especially encourage it.

With so much work and study together, there is also a great personal involvement. Many of the dancers in the Royal Danish Ballet are married to members of their own troupe, or to conductors, actors or opera singers of the Royal Theatre. A family situation strongly exists, in actuality as well as artistically.

There are many artists in the Ballet whose children are following in their footsteps. Mona Vangsaa and Frank Schaufuss, both Solodansers, have their son, Peter, with them both in the Theatre and at home. Peter is one of the Ballet Children who will accompany the Royal Danish Ballet on the coast-to-coast U.S. tour. However, the Schaufusses' daughter, who is a teenager, did not enter the Theatre, and received her education in public schools. Kirsten Ralov and Fredbjörn Björnsson, also Solodansers, have a 5-year-old child, but no decision has been made as to her future. Solodansers Ruth and Verner Andersen have a handsome son who is at the ballet-entering age, but again no decision has been made. Poul Vessel, the Ballet's Regisseur and a character dancer, is proud of his daughter's success in the Ballet; she also is one of the three Ballet Children coming to these shores. Solodanser Svend Erik Jensen, the amazing demi-caractère dancer, has his wife, Lillian Jensen, with him in the Ballet. Niels Björn Larsen, Ballet Master and famed character dancer, keeps his wife close to him, as she is a pianist and often performs for ballet works. Their daughter, while interested in dance and other arts, is outside the realm of the Royal Theatre.

No wonder that the Danish Ballet creates an effect of mutual interest and of family. The impression reflects the truth. And that truth includes humor, charm, and gaiety. And it is "Not Just for Amusement."

A section of the Royal Theatre's weekly executive meeting, under the direction of General Administrator H. A. Bronsted, brings together producers of new works in ballet, opera and theatre divisions, conductors and stage managers, designers, representatives of technical departments, and others charged with creating and presenting the repertoire.

Children in the ballet school are there before 9 a.m., return home for dinner, or after performance.

Photos on this and opposite page by Arnold Eagle

Hans Brenaa teaches Bournonville class, bringing to students the unique 19th-Century technique and romantic tradition of the great Danish master.

Below: Russian-trained Vera Volkova, who has brought a stronger, more contemporary approach to the technique of the Danish dancers, assists brilliant young Solodanser Flemming Flindt. There is some disagreement within the company as to what the balance between the "old" and the "new" should be, in style, technique and in repertoire.

Our cover girl Annette and her mother, Tove Gabrielsen, were together at the Royal Theatre for a while, but Annette has recently left the school. Her mother will appear here again with the company on the forthcoming tour.

THE END

EVY'S "ENTRE-SHOTS"

BY EVELYN CAROLL

Ever notice how seriously people in the arts take themselves? Well, fortunately, there are those who can find humor where you would have sworn there was none.

Case in point . . . Evelyn Caroll, one of Dance Magazine's regular art contributors, who, while meandering through one of her issues of "Dance Magazine," suddenly became aware of the comic possibilities in pictures which had always before appeared quite sensible, even solemn. It all depended upon how you looked at them.

She promptly extricated her back issues of "Dance," donned a jaundiced eye and proceeded to take another look. The devastating results appear here. GB

P.S. If you're curious as to actual identity, you'll find the answers in the blocks of fine print.

Ormond Gigli

"And if you think you felt that . . . just wait 'til your father comes home!"

Lewis Arnold

"All right, son, which one are you taking to the prom?"

Sid Grossman

"The barber won't hurt you, angel"

Top: Gwen Verdon in Broadway's "Damn Yankees." Left: Jerome Robbins in the title role of NYC Ballet's "Tyl Eulenspiegel." Center: Linda Willard, James Boyer and Anne Phillips, Ballet Guild of Jacksonville, in "Caprice Classique."

Herb Ratow

"After all, it's only an office party!"

"No, no, you must STOP playing with those Venetian blinds!"

Zachary Freyman

"No, darling, let me carve the roast tonight."

Serge Lido

"You just wait until Dr. Cowan hears you took the bands off your teeth again!"

Top left: Movement for actors class directed by Sara Mildred Strauss. Top right: Beth Bittick and Howard Whitlatch of the University of Arkansas in Eleanor King's "Miracles." Bottom left: Roland Petit in his Ballets de Paris' "Le Loup." Bottom right: Mary Hinkson and Glen Tetley in John Butler's ballet for NYC Opera's "Aida."

Professor Barbara Smith examines a koto outside her studio in the University of Hawaii's new air-conditioned, soundproof music buildings. One of the students holds a Korean drum, another a Japanese Biwa. Appreciation and study of Oriental music and dance are new to Hawaii's young people, who, until Miss Smith's arrival, disdained "the old ways."

RENASCENCE IN HAWAII

A soft-spoken California musician stimulates our newest state to an appreciation of its own heritage

BY JANET FAURE

The Aloha State has been publicized as a blend of easy-going Polynesian and up-to-the-minute American ways of life, and this is the first impression one gets, particularly in Waikiki. But stay a little longer, move out from Waikiki to the more representative communities, and you'll discover that Hawaii's greatest cultural contribution—particularly in these days of East-West rapprochement—is in the arts and social customs of the Oriental population.

In fact, the music and dance of the Far East is the biggest news in Honolulu today, and attracts standing-room-only audiences to dancing school recitals, programs sponsored by Asian consulates or clubs, guest appearances of artists from the Far East, and "culture shows" put on by educational or social groups. Scarcely a week goes by without some presentation of the Japanese, Chinese, Korean, Okinawan, Filipino or Southeast Asian arts, which can be studied simultaneously in the multi-racial islands.

Hula shows and other Polynesian entertainment, standard tourist fare, have become somewhat Westernized in recent years, a far cry from the reverently-performed ceremonial hulas and the solemn chants in pre-missionary forms. There are a few exponents of genuinely primitive Polynesian dance, such as Iolani Luahine, who projects the spirit of the ancient rituals, or Kawena Pukui, matriarch of Hawaiiana and a Bishop Museum researcher, but their programs are too-rare cultural events, seldom seen in tourist areas.

The Oriental arts are not likely to become commercialized even in Hawaii, because of the tremendous hold tradition and authenticity have on the performers, and also because the Westerners who

have become interested in the fine arts of Asia are primarily scholars who wish to preserve these ancient art forms as part of the American intercultural heritage.

In Honolulu heretofore unpublicized performers of Japanese, Chinese, Korean, Okinawan and Filipino music and dance are being integrated in well-organized, dramatically-presented lecture-recitals by a University of Hawaii music professor, Barbara B. Smith, who is well on the way to becoming the foremost authority in the United States on Oriental music and dance, and is a performer herself on several Far Eastern instruments.

Miss Smith's pioneering work is a fascinating example of the new approach to appreciation of what Asia has to offer the world, and a complete reversal of the attitudes which have repressed or distorted Oriental concepts of beauty and truth because they seemed "strange" or "un-Christian."

But first let's take a look at the people of Hawaii, not through the eyes of the Hawaii Visitors Bureau, which specializes in pictures of tropical beaches, lovely hula dancers and outrigger canoes, but through the eyes of an observant Caucasian who gets off the beaten tourist track.

There are only about 12,000 full-blooded Hawaiians and less than 100,000 part-Hawaiians in the Islands, or about one-fifth of the total population. Caucasians comprise another fifth. And the remaining three-fifths of Hawaii's residents? Chiefly Americans of Japanese ancestry, with several thousands of Filipino and Chinese ancestry, and a few thousand Koreans and Okinawans. There are many people of three or four racial strains, but this is the approximate ratio.

Because these racial groups have been unobtrusively occupied with attaining economic status—and a few of them, such as the new U. S. Senator, Hiram L. Fong, have become very wealthy—it has seemed that their cultural backgrounds were left in the Asian villages from whence their forebears came.

To visitors, Chinese, Japanese, Okinawans and Koreans may all look alike, and they could be characterized in three words: courteous, clean, quiet. Except on New Year's—Chinese or American time—when they shoot off about $100,000 worth of firecrackers and in general act like strictly brought-up children whose parents are out of town for the week-end.

If you live in Honolulu, you soon become accustomed to such reminders of the Orient as tiny, parchment-skinned old ladies in long Chinese gowns and embroidered slippers; a service station attendant with a white cloth knotted around his forehead, samurai-style; the old man (or woman) bent under a long bamboo pole with large baskets of flowers suspended from each end; the many little restaurants serving Japanese dishes concocted mainly from rice, fish, seaweed and raw vegetables; the sturdy fishermen wearing Japanese-style canvas shoes for protection on the reefs, where they look for seafood and seaweed with their glass-bottomed buckets; the open doors of Shinto shrines, with brightly-colored paper streamers hung over the altar covered with offerings of fruit and rice; the entirely incomprehensible phonetics, rhythms and intonations of announcers on Oriental language radio stations; the raucous and lilting repetitiveness of modern Japanese songs on music store phonographs; and the sensational Japanese movies at neighborhood theatres—such as Frankie Sakai in *Guramoto no Yuwaku* (Temptation on Glamour Island), with English subtitles.

True, you do not usually see kimonos or wooden clogs on the streets of Honolulu, but you do see them on weekends and holidays when family or social organizations hold big get-togethers in Ala Moana Park along the public beach. Long banners with "Kanegawaku Society" or "Echigo Doi Picnic" in Roman spelling and in characters identify the celebrants, who may play Oriental music on a p.a. system and circle around in slow, stylized dance steps prescribed for the occasion. It is no different, basically, from the Western folk dance, yet there is a difference in the manner. Western folk dancers relate to one another, either physically or with obvious camaraderie. Oriental folk dancers perform in unison, yet each one is a solo dancer, intent on some symbolic meaning that cannot be fathomed from the restrained movements.

In recent years, some Westerners have become more than casually curious about these music-and-dance affairs, and have even joined in with the Bon dancers who congregate on summer week-end nights on Buddhist temple grounds, in joyous celebration of an ancestor's entrance into Paradise. The musicians play in a red and gold tower or on the dancing ground below, and the dancers, who must wear an appropriate kimono and know the steps, circle endlessly around the tower. At least it seems endless, for one dance can go on for forty-five minutes. It looks fairly simple, but Caucasians who try it say it's tricky—and improvising isn't encouraged.

It would be misleading to give the impression that all of Hawaii's Oriental population participates in these traditional events, for most of the third and fourth generations have little knowledge of their cultural backgrounds, and have seemed, especially since World War II, pointedly disinterested. But because family ties are so strong, the younger people—say those under 40 and their children—pay deference to their parents' customs and in their own racial groups participate as much as they feel they should. However, there is a sharp cleavage between the attitude of the older people, who learned these arts as a matter of religious conviction or of social prestige, and those of the younger generations, who are typical Americans in all respects, more interested in bowling, business organizations, the latest styles, and social security through retirement plans.

On the other hand, interest in Oriental arts has been rather limited among Caucasians, confined chiefly to the intelligentsia of Honolulu, the artists, professors, some leisured people with a cosmopolitan outlook. Only in the past three or four years has the community as a whole taken up the cultural interests of the few.

But back in 1949, when Barbara Smith came to Honolulu after teaching piano and theory for six years at the Eastman School of Music in Rochester, she found that none of her students seemed to know anything about Oriental music—and virtually all of them came from homes where Japanese, Chinese or Korean was spoken! And she found that many of her friends

(Over)

Jack Matsumoto

Prof. Smith, who has participated, or given consultation, in scores of music-dance programs during last year, here plays the Iwakuki style of drumming at one of Honolulu's Bon dances. This type of drumming must be done with prescribed footwork. Her teacher, Goichi Fukunaga, Honolulu milkman, at right.

Music and dance, inseparable in the Orient, are performed with serenity. "Oriental artists believe that the style is the message of the performer. Therefore they don't try to project their own personalities." Talented 9-year-old Okinawan dancer Eunice Shinsato, with musicians of the Ryukyu Ongaku Kyo-Kai, dedicated to Okinawan music and dance.

Performances at the Academy of Arts and at the University have presented local performers, both amateur and professional. They bring dances from many countries of Asia to enthusiastic audiences, who have only recently begun to take pride in their own Oriental heritage. Below, Halla Huhm, Korean dance teacher seen here in a monk's dance on one of the University's programs, recently presented over 70 of her pupils in a performance of Oriental dance.

Photos on these pages by Masao Miyamoto

HAWAII *(Continued)*

and colleagues were either completely disinterested in Oriental music or acutely distressed by its "off-tune" harmonies, from the Western standpoint.

Miss Smith is no ordinary teacher. A *cum laude*, Phi Beta Kappa graduate of Pomona College, she was voted "the most outstanding music student" in her class in 1941. On the University faculty, she seems less like an instructor, more like a gracious diplomat. A tall, attractive Californian who seems equally at home on a surfboard, at the keyboard, or on the stage boards—and she can build a stage if she has to — she combines all that energy and know-how with many qualities usually found in the Asian character. She's a very hard worker, but not agressive or impatient; she never makes a tactless or critical remark, and she is extraordinarily reticent, or circumspect. She'd rather wait for events to unfold naturally than push people into situations, and she values good relations, particularly backstage. Added to all these virtues appreciated by the socially-sensitive Oriental people, she also is extremely efficient, which is a "must" for anyone trying to accomplish things in Hawaii, where time is relatively unimportant.

As she continued teaching Western music, Miss Smith began to study the *koto* (a horizontal, thirteen-stringed harp), and also the Japanese language, in which music for the *koto* is notated. In 1956, on a sabbatical leave, she studied the *koto* in Tokyo with the late master Michio Miyagi. While she was there she was given a $6,000 Rockefeller Foundation grant to tour fourteen Asian countries to collect literature and tape recordings of Oriental music for the University of Hawaii's library.

This trip, she said, was "the most wonderful experience of my life," and it must have been of considerable interest to Asian musicians, too. In India, for instance, which has highly sophisticated and complex musical forms, she was able to transcribe an Indian *raga* played at top speed by musicians who thought a Western musician incapable of the feat. Miss Smith, who plays not only the piano as a concert artist, but also the organ, oboe, viola and tympani, and who has absolute pitch, won the Indians' full cooperation when she caught every note.

By temperament and training, Barbara Smith was fully prepared to be an intermediary between the Oriental musicians of Hawaii, who had kept so much to themselves, and Caucasians who were getting interested but lacked the technique or the tact to find out what it was all about. Back in Honolulu, she began her work with a course in "Music of the Far East" during the University's 1957 summer session. Her own teacher, Kay Mikami, played Japanese instruments for the class, composed largely of Mainland teachers and music students. She brought in Chang Hoon, an elderly Chinese musician who demonstrated the butterfly harp, the *erh-hu* (violin) and the *San-Hsien* (guitar).

Her first lecture-recital in the University theatre, which was packed even in the aisles, presented several local performers, both amateur and professional, and one of Japan's greatest *samisen* players, who sang ballads and was accompanied by four Honolulu housewives, all *samisen* teachers.

Among the amateur performers, Shigeru Shigemura is typical of the first-generation Japanese in Honolulu. During his childhood in Japan, his sister taught him to play the *Biwa*, a five-stringed, fretted instrument which originated in India. He came to Honolulu in his late teens and put himself through high school and a year of college by giving music lessons. Then he left school to go into a jewelry business, which he still owns, and played only at Japanese social functions. During World War II he didn't play the *Biwa* at all, and he had not performed in public since 1941 until he appeared on Miss Smith's program. His three daughters are pianists, but haven't learned to play the *Biwa*. For one thing, they can't read the Japanese notation.

Other amateurs were Ruth and Jane Bise, young office workers who live in the downtown Honolulu Okinawan community. They began studying dance, both Hawaiian and Okinawan, while they were in grade school, and they have performed often at social, religious or diplomatic affairs. Jane and Ruth are as modern and well-dressed as any Mainland stenographer, but in their full, draped kimonos, with their faces powdered into mask-like elegance, they could have stepped right out of a tenth-century print.

The Okinawans perform under the direction of a Honolulu mechanic, Katsume Hokama, who speaks little English but is voluble on the subject of folk dance traditions which he studied in Okinawa. Last year he took his musicians, *koto*, *samisen* and drum players, organized under the name "Hawaii Ryukyu Ongaku

Kyo-Kai" (Hawaii Okinawan Music Society) and a remarkable 9-year-old dancer, Eunice Shinsato, to Los Angeles for a debut sponsored by an Okinawan organization there.

Chinese musicians and dancers are less formal than Japanese, although they are as devoted to tradition. Miss Smith has presented an interesting couple of Chinese ancestry, Margaret and Raymond Pang. They met when Raymond, Hawaii-born but educated in China, returned to teach at the Chinese language school in Honolulu. Margaret, one of his pupils, had learned many Chinese folk songs and operatic numbers by playing records for her grandmother. She also was trained in Chinese dance and opera. Both Mr. and Mrs. Pang have appeared in Chinese opera in Honolulu, and Raymond's ensemble of violin, guitar and butterfly harp accompanies her in song recitals.

There are only two teachers of Korean dance in Honolulu, but they have many pupils of all racial groups and combinations. Korean dance is livelier than other Oriental dances, more "temperamental," which is supposedly a characteristic of the Koreans themselves. And, of course, children in Hawaii are as lively and modern as Mainland children, with a taste for rock-and-roll, so that they feel more at home with fast footwork to the exciting beat of the Korean *Chang-goo*, an hour-glass-shaped drum which is the only accompaniment to many dances.

Since 1957, Miss Smith has presented many other programs at the University and the Honolulu Academy of Arts—at one program 600 crowded into an auditorium seating 300, and 700 were turned away. She has taken her lectures and color slides to the Ethno-musicology Society meeting in Boston and to the International Folk Festival at Liege.

As her lectures make clear, music and dance are so closely related in the Far East that the two cannot be separated in practice and both are direct expressions of religion and philosophy. All these elements comprise Oriental theatre.

"In the West, it may take a complete symphony to express a philosophical idea," she explains. "In the East, a single note can express a complete idea."

Many Westerners, especially music teachers, find Asian music cacophonous or discordant, but as they learn the reasons for the tonal relations used by Oriental musicians, and especially as they listen to the best in recordings and live performances, their puzzlement diminishes.

"The Chinese established fixed pitch before the birth of Christ," Miss Smith tells her audiences. "They also understood the principle of the equal-tempered scale, but it was not chosen as the basis of commonly-performed music."

In playing the *koto*, she demonstrates how the pitch of one string may be changed by moving the bridge or by depressing the string with her finger, giving that wavering, sliding tone called "off-tune" by Westerners, although it is actually a highly-specialized skill.

She plays the *koto* occasionally with an ensemble recently organized by the Tenrikyo Young Men's Association, which performs classical court music learned from tape recordings sent from Japan. The instruments include the *sho* (a mouth organ made of a bundle of reeds), the *ryuteki* (wooden flutes), the *hichi-riki* (an oboe-type woodwind), *kyoshigi* (wooden blocks struck with a stick), *champpon* (cymbals), drums and gongs. She also has had lessons in drumming for the *Iwakuni* style of Bon dancing from Goichi Fukunaga, a Honolulu milkman.

Last year her students saw Miss Smith playing the large drum (about three feet long, with a 26-inch diameter head) at Bon dances, which takes not only a lot of strength but some fancy footwork as part of the drumming pattern.

"Oh, look!" said one elderly Japanese woman to her companion, "Miss Smith has learned *Iwakuni*. Now it's safe for us to die."

"She meant," Miss Smith explained, "that now they could be sure someone would be able to teach the younger people how to perform this music, and encourage them to carry on the tradition. This is just what has happened since I have been performing in public. More and more of the younger people are taking a real interest. My teacher, Kay Mikami, hasn't enough time for all the people who want to learn, and that is just what I wanted, to help preserve the arts of the Far East right here in Hawaii."

Many professors, to develop their work, rely on research and publication of articles. Professor Barbara Smith, who uses a do-it-yourself approach, is more likely to be found, in costume, in the midst of exotically costumed Japanese, Chinese, Koreans or Okinawans playing their instruments, dancing herself, and encouraging others to try it, too. A new approach, the results of which are newsworthy even on home ground, here in Hawaii.

THE END

Although Prof. Smith was in Asia conducting a student tour there this past summer, the University continued the tradition she started in 1957 of offering courses in Asian and Pacific music and dance to Mainland teachers. Above, Fukuko Kotobuki (foreground) teaches Japanese dance to summer school students.

Filipino musicians play for Dr. Shunzo Sakamaki, Univ. of Hawaii's Summer Session director, and San Francisco music critic Alfred Frankenstein (seated). Tito Cezar is Honolulu's leading teacher of Filipino dance. There are now several dozen teachers of the various forms of Asian dance in Honolulu.

Arthur Loft

Left:
A dark, many-cubicled chocolate factory was remodeled into the handsome Joffrey school in NYC's Greenwich Village. Here, a men's section takes a turn in class. L. to r., front row: Gerald Arpino, Jonathan Watts, Nels Jorgensen, Paul Sutherland, Ivan Allen. Back row: Arnot Mader, James Brusock.

ROBERT JOFFREY'S AMERICAN BALLET CENTER:

"A SCHOOL WITH A VIEW"

BY DAVID LEDDICK

The American Ballet Center in New York City's Greenwich Village is aptly named, for it reflects the thoroughly American attitude toward the study of classical ballet of its director, Robert Joffrey.

This much-sought-after ballet teacher has an approach to dance education which derives from an experience of astonishing range — especially for some one who is a mere twenty-nine years of age. "American," in this instance, denotes a breadth of viewpoint rather than an outlook of narrow chauvinism. Joffrey's philosophy and methods of teaching come from a special awareness—which seems to be both intuitive and scientific—of the differences between the problems of dancers here and those in other countries.

In the state-supported ballet schools of Europe, those chosen for training nearly always have just the right physical attributes. They also start on their way at an early, pliable age. In free enterprise America, such happy circumstances are more often the exception. Anyone who has the price for lessons can tackle dance as a career. Furthermore, many who have what would be considered serious physical shortcomings in Europe have made the grade brilliantly here. Perhaps the unstandardized raw material is one source of the strength of American dance. But adjusting to it calls for more imaginative, more sympathetic teaching. Bob Joffrey is one who has faced this problem effectively.

The way he has done so is a success story. Classes held in the large, sunny studios of Joffrey's handsome and well ordered school are today the meeting place for many "name" professionals. In fact, eighty percent of his students are active performers in ballet companies, Broadway musicals, opera ballet, on television, at Radio City, etc. This studio is not where you go for an occasional leisurely work-out, but a place which inspires concentrated "full out" work. Most of these professionals take two classes a day.

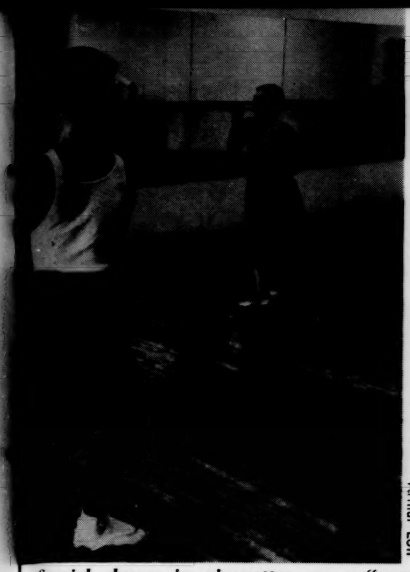
The school is also headquarters for the Robert Joffrey Ballet, a hit attraction on the touring list of Columbia Artists Mgt.

This busy center has yet another aspect. It has proven to be an important source of supply for new talent in the professional dance theatre. Its classes are always generously sprinkled with dancers who represent the country's very promising new generation. As a result the school is steadily scrutinized by the talent-seekers.

It is a delight to observe Joffrey's unconcealed excitement when a newcomer turns up who "has it." Such potential performers are in for the time of their young lives, for Bob will see to it that they work as they seldom have before. These dancers will also get a sharp-eyed personal attention which will pursue them well into their on-stage careers. Corrections in class are likely to be both for what is being done wrong in that day's exercises and what was not up to standard in last night's performance. Most likely Joffrey was out front to catch that show.

As one looks into the background of this Seattle-born "All-American," there is a surprise or two. For one thing, Joffrey's real name is Abdullah Jaffa Anver Bey Khan. His father is a native of Afghanistan, and his mother is of Italian descent. However, one searches Joffrey's work in vain for evidence of any exotic influence.

Bob gives credit — and fervent praise —to Mary Ann Wells as his principal teacher and early-days mentor. One of the country's top-flight instructors, Miss Wells



Martha Swope

Arthur Loff

Special classes in pirouettes are a "pet project" of instructor Lillian Moore.

Right:

The American Ballet Center is official school for the Joffrey Ballet, a best-selling Columbia Artists Mgt. attraction. In this photo, Joffrey directs John Wilson and Beatrice Tompkins in rehearsal.

retired a few years ago, after maintaining for more than forty years a studio in Seattle which was the training ground for many well-known dance artists. For the budding performer, an especially valuable part of her program was the frequent presentation of celebrated guest teachers.

Though he made his mark early as a dancer (at fourteen, he was offered a Ballet Russe contract), Bob was also an unusual prodigy as a teacher. Today in his school and in the performing groups he directs there are often dancers from the Pacific Northwest to whose training he contributed when he was still a teenager. This balletic Pied Piper was pursued to New York by a small colony of *émigré* dancers from Seattle.

Joffrey, with the encouragement of Miss Wells, headed eastward to Broadway about a dozen years ago. He enrolled in the School of American Ballet, where he was quickly spotted by the late Gordon Hamilton, who engineered an audition with Roland Petit, whose Ballets de Paris was making its first visit here. Joffrey was accepted and remained with that company throughout its tour of the U.S.A.

(over)

Martha Swope

Left:
Beatrice Tompkins and Gerald Arpino star in the Joffrey Ballet and are also leading faculty members of the school.

Arthur Loft

Right:
One of the country's busiest teachers, Robert Joffrey is a frequent instructor at teacher conventions and regional ballet festivals.

At this point Joffrey added modern dance to his training. He studied with May O'Donnell and Gertrude Shurr, and in short order became a featured soloist in the O'Donnell company. Though his present life is all-ballet, the modern dance element gives, he feels, an extra strength to his teaching. (In fact, he says that it is his dream to have enough "time off" from his busy schedule to take Martha Graham's June Course.)

Joffrey founded the school in 1953. At first he also taught at other schools. He was particularly successful as a faculty member of the High School of Performings Arts. Some of his pupils from those days are Jonathan Watts, now of the New York City Ballet, Edith Jerell and Lolita San Juan of the Metropolitan Opera Ballet, Tony Mordente and Lee Becker of the original *West Side Story* company. For a time, too, he was an extremely popular faculty member of the Ballet Theatre School.

Like Mary Ann Wells, his own first teacher, Joffrey constantly tries to attract the best names to be guest teachers at his school. These have included Vera Volkova, the Russian-trained artistic advisor of the Royal Danish Ballet; the Danish star Erik Bruhn; Walter Camryn, the well-known "Americana" character specialist from Chicago; Robert Lunnon, formerly of Britain's Royal Ballet, now director of the Chicago Regional Ballet Ensemble.

These have fortified a strong faculty headed, of course, by Joffrey himself, and including Beatrice Tompkins, Gerald Arpino, Fernand Nault, Lillian Moore, Grace Ziebarth, Rosa Sternov and Diana Dear.

Bob Joffrey tries to know every student by name. He confesses that the only one who outdoes him is Beatrice Tompkins, who has an almost computer-like memory for names. She says, "I can't help but assume a lot of responsibility for my students. I know what they're up against, and I try not only to remember their names, but their classroom problems."

She also speaks for the American Ballet Center when she says firmly, "Dancing is for the theatre. The standard of excellence today is much higher than it was even a few years ago and requires much more from the student. What I'm concerned for is the loss of good dancers by a training process that considers only the ideally gifted. I try to consider all my pupils as potential professionals and never let them forget what they're going to use their technique *for*!"

Classes in the school are firmly graded in Professional, Advanced, Intermediate and Beginner levels — plus a curriculum for children. There are special classes in pointe and variation, adagio and (no doubt the only school in the country to do so) a pirouette class at three levels. A pet project of Lillian Moore's, these classes are very popular and have inspired plans for more of these "coaching" type classes, such as in batterie.

Each class has a special Joffrey structure, which all teachers have put into practice. There are three "waves" of work, beginning with a barre that stresses variety rather than intense repetition.

After the barre, center work begins with small combinations of tendu, fondu, rond de jambe and pirouettes. Instead of shifting abruptly to a full adagio, there is a slow building during this second "wave" of work. When the adagio is completed, small jumps prepare the students for larger movements—in a third "wave" of work that brings the most energetic and largest movements of the class.

In this way, Joffrey explains, the student doesn't separate flexibility and strength in his technique, but learns to use them simultaneously. This avoids confusing strength with tenseness.

Classes work for shape or "pace." From the first plié to the last leap the teachers strive to keep an energy flowing through the work—to keep the students from cooling off and from analyzing their problems so much they can't move.

Men are given particular attention in class at the American Ballet Center. Joffrey says: "Many male dancers start careers late, and over family objections. This causes a great lack of confidence. You might say many of them *start* defeated." For that reason the male section of each class is kept separate, and men often do combinations before the women. This prevents "hanging back" and waiting for the women to learn first. Eventually Joffrey would like to separate men's and women's technique classes altogether.

If there is any particular "style" to the training of the Joffrey school, it would be concentration on strong and brilliant movement. The school's precept is that the logical sequence of training is strength and efficiency first. With such a base dancers are not lost to the profession because of an inability to meet the prevailingly high audition standards.

Such is Robert Joffrey's "school with a view."

THE END

BALLETS DE SAN JUAN

Success amid "Serenidad"

BY HAROLD UNDERHILL

Outdoor performances are given each month by Puerto Rico's Ballets de San Juan. This one took place on a warm evening in January in the Plaza of the town of Guaynabo. Entire towns turn out, audiences are appreciative.

"It is the emphasis on *becoming* that has led to the technological advances that are reducing working hours, that are providing more leisure. And leisure, by its very essence, demands a sense of *being* for its enjoyment . . . At what point in becoming do the economics of consumption cease to have validity and the economics of freedom, of learning, of depth in living, take precedence?"

In these terms, Puerto Rico's intellectual Governor Luis Muñoz Marin (known as *El Vate*, or the Bard, for his own writings) speaks of his concept of *Operacion Serenidad*. "Serenity" was introduced as a theme just a few years ago, when Puerto Rico began to emerge from its dismal abyss of poverty and see concrete results from the "Operation Bootstrap" that spread new factories across the land, created jobs, satiated hungry bellies and set pockets to jingling.

Muñoz likes factories and economic progress, but constantly reminds Puerto Ricans that the good life means a good and varied cultural life as well. "Industrialization is for the people," he likes to say, "not the people for industrialization. . . . Education is for the enrichment of life, not only a preparation for making a living."

Out of this philosophy there sprang, in 1955, the Instituto de Cultura Puertorriqueña, charged with fostering the arts in all their forms. Four hundred years of Spanish domination, followed by a half century of *Americano* influence and the new impact of TV, movies and rock 'n' roll had combined to muddy the cultural waters. To change this, subsidies, grants and scholarships were forthcoming, research was encouraged and abetted financially. And the dance, which seemed to have been exiled to night clubs in the Caribe Hilton and other posh beach-front hotels, came back to the stage.

Not even a governor can wave a wand and create a ballet troupe. Luckily one had been formed back in 1954 by two talented and enterprising *puertoriqueñas*, both of whom had studied and danced in the U.S. and Europe, then returned to San Juan to open their own school.

Ana Garcia, who attended the School of American Ballet back in the Forties, then danced in the New York City Ballet, and finally made a two-year tour of South America with Alicia Alonso, was one of the girls. The other was her sister, Gilda Navarra, an accomplished Spanish dancer who studied first in Puerto Rico, then in New York and Spain with major figures like Pilar Lopez, Jose Greco and the great flamenco *bailaora* La Quica. While Ana was in South America with Alonso, Gilda toured Europe with the Pilar Lopez and Greco companies.

Giving lessons to young Puerto Ricans was fine, but the sisters wanted more than the week's routine, and so, in 1954, they founded the Ballets de San Juan. They have expanded its repertoire slowly, leaning heavily on Puerto Rican folkloric themes, occasionally adding some purely abstract modern ballet to their programs. "I'd love to do *Swan Lake* or *Les Sylphides* again," Ana sighs, "and one day we will. But it takes time, it takes money, and you have to create a taste for classical ballet very slowly here."

Among their early successes was a Spanish ballet, *L'Amour Sorcier*, with a libretto by Gregorio Martinez Sierra, set to de Falla's music. *The Belle of Loiza*, a purely Puerto Rican presentation based on a legend researched by the Instituto de Cultura's archaeologist, was another that audiences enjoyed.

The initial performance was given at the University of Puerto Rico in November of 1954, and since then the troupe has been constantly on the move all over the rugged, mountainous island.

The newly-formed Instituto de Cultura gave the ballet a shot in the arm in 1956 through a special grant from the Commonwealth legislature — a mere $5,000 a year, but helpful. This year, the figure stands to be doubled, possibly tripled. The legislators are considering the subject. For the appropriation the Institute demanded only one thing — a monthly performance in the plaza of any town. Theatres are used when they're available, but that's not often.

So, once a month, the company packs up toe shoes, tights and tutus and journeys into the mountains or out along the coastal plains for a one-night stand. The reception is always heartening. The entire town turns out and the plaza dons the gay air of fiesta. There's occasional trouble from teenage boys inclined to

(Continued on Page 8)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

JACK MOORE

Jack Moore belongs in the long list of today's dancers impelled to their careers by the inspiration of Fred Astaire. This summer, at Connecticut College, New London, Jack Moore is the first recipient of the Doris Humphrey Memorial Fellowship. The path has been circuitous and apparently inevitable for this talented dancer-choreographer.

Jack, born in Monticello, Indiana, was an avid movie fan at an early age. His mother, aware of his adulation for Astaire, suggested that her son join the weekly tap class given by a traveling teacher. It became the high spot of his week.

This continued about five years, from grade school into high school. Then, responding to a newspaper ad, Jack journeyed to Lafayette, a nearby, somewhat larger town, to attend ballet and character dance classes given by Mr. Pearl Allen, a teacher who had studied with Irene and Vernon Castle, among others. Jack danced in school performances, at club social functions, and in amateur shows.

After graduating from high school, he spent two years in the Army, and on his discharge he decided to pursue a keen interest in painting. He enrolled at the University of Iowa, which has an excellent art department, but soon learned that the school also has a fine drama department, and he was torn between the two. In the physical education curriculum he also found many classes in modern dance, an art form he found new and intriguing. When one of the teachers noticed his strong affinity for dance, she recommended him for a scholarship at Colorado College. He spent the following summer there, studying theory and technique with Hanya Holm. He especially recalls how stimulating he found the classes in improvisation, in which the students were given performing problems to solve in dance terms—a procedure similar in principle to that used by the Actors Studio.

Jack was in Colorado the next summer, too, continuing study with Miss Holm. Christmas holidays he spent in New York, studying at the Martha Graham School.

In the fall of 1949 he came to N. Y. to stay. He registered for a year of classes at the Graham school, and, already leaning strongly toward choreography, he enrolled for Doris Humphrey's course in dance composition at the 92nd Street Y. To earn his keep during this vital year of study, he taught ballroom dancing.

When Nina Fonaroff (a modern dancer who has strong ballet training) asked Jack to join her company, she recommended that he resume ballet classes. The School of American Ballet became his training ground for the next five years. Jack maintains that modern dance and ballet have grown closer together, and that good ballet training will enable any dancer to extend his performing range.

His first solo appearance with the Fonaroff Co. was in her *Lazarus* the summer of 1952 at Jacob's Pillow, repeated the following year during the American Dance Festival at the Alvin Theatre, N. Y. During this Festival, Jack also danced in Fonaroff's *Seadrift* and Pearl Lang's *Rites*. Immediately following, Martha Graham & Co. had a one-week season in which he appeared in *Dark Meadow*.

In 1954 he joined the Anna Sokolow Co., making his debut with it in her *Rooms* the winter of 1955, and subsequently becoming one of its leading dancers in performances at Jacob's Pillow, Connecticut College, and in N. Y. His last appearance with the Sokolow Co. was during its Christmas 1958 York Theatre season, which had three of his solos in its repertoire. Jack has appeared in two Broadway shows, Sean O'Casey's *Red Roses For Me*, and *Copper and Brass*, both choreographed by Miss Sokolow and both short-lived artistic successes.

On TV he has appeared on the Perry Como Show, on Salute to the American Theatre, and on Lamp Unto My Feet.

Jack's choreography, which makes use of an extreme fluidity of movement, made him a 92nd Street Y Audition Winner in 1952. At the Y he has since shared concerts with other performers, danced with Katherine Litz and her company, and appeared on programs of Contemporary Dance Productions.

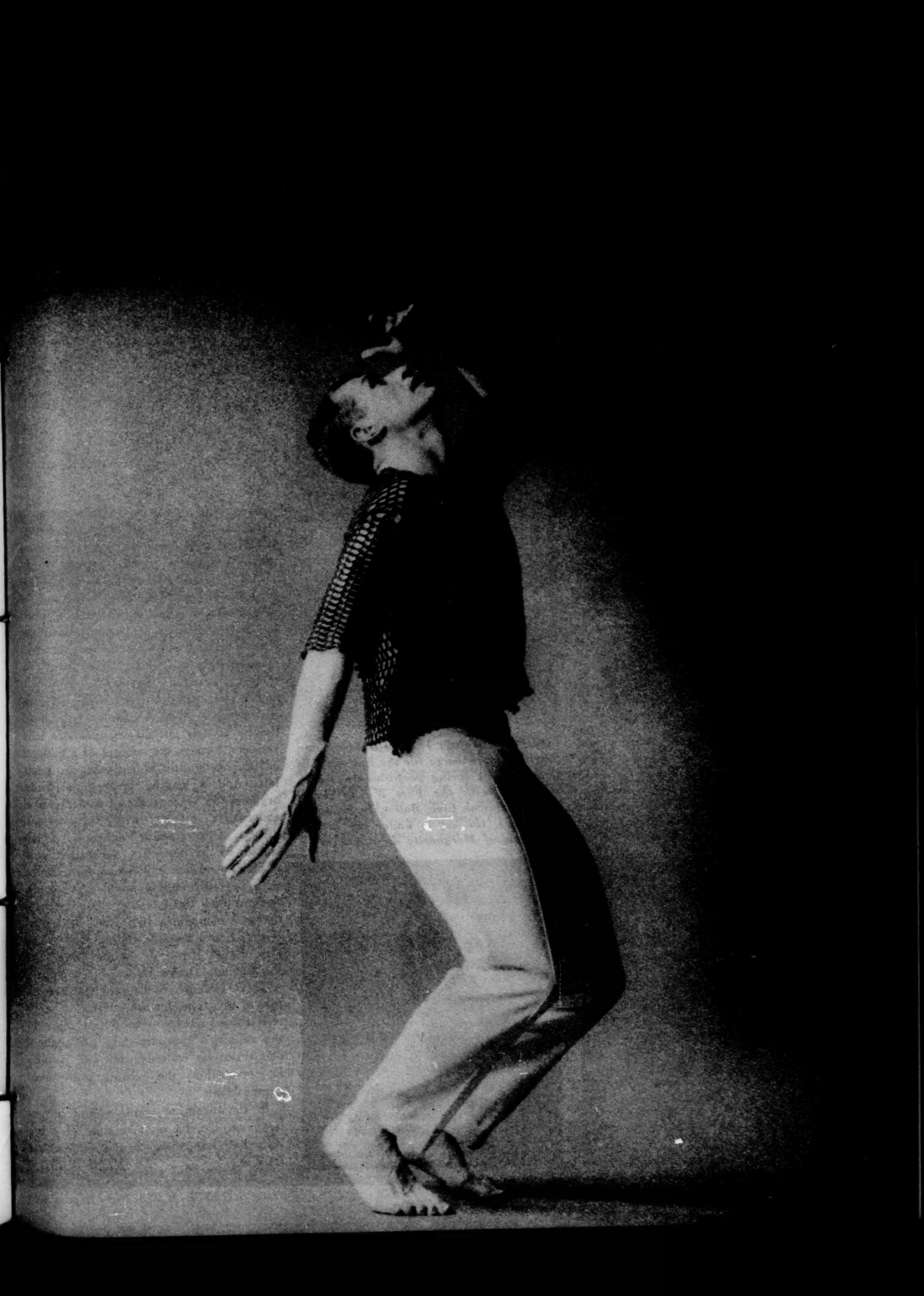
Like many modern dancers, Jack Moore has combined performing and choreographing with teaching. In the fall of 1958 he joined the dance staff of the Juilliard School of Music as assistant to Louis Horst. (He had previously studied with and assisted Mr. Horst at the Neighborhood Playhouse. At that time he taught dance composition to actors; now he was teaching the same subject to dancers.) At Juilliard he staged his first non-solo work, a duet, which proved successful and was performed at Connecticut College the following summer, with another of his solos. In working with students, he achieved a larger conception of movement, and choreographed his first group work, for ten girls.

Jack is also on the faculty of the Silvermine Guild Dance School at New Canaan, Conn., and was represented on its spring program this year by his second group work, for eight girls and a boy.

During a lax period in his dance work, he resumed painting, and finds that he continues to enjoy it as much as formerly. He now paints whenever time permits, and recently won first prize at the New England Exhibition for a painting titled *Adventure #2*.

His fellowship at Connecticut College provides him with room and board and the necessary facilities — time, studio, music and dancers—to choreograph. He hopes the results, to be seen during the Aug. 18-21 American Dance Festival there, will justify the confidence in his ability shown by the award committee.

Intelligent, serious about his work, and eager for constructive criticism, Jack deeply enjoys dancing, choreographing and teaching, and hopes to continue all three. This fall he will again be on the Juilliard faculty. And he will continue to work toward the full-length Jack Moore concert program, which is his next goal.



REGIONAL BALLET — USA

A Monthly Feature

REGIONAL MISCELLANY NUMBER FOUR

NEW "COPPELIA": Barbara Bayne and Stan Warmbrodt as Swanhilda and Frantz in the Kansas City Civic Ballet's new production of "Coppelia" Act III. Staged by artistic director Tatiana Dokoudovska and premiered this spring, it is one of fourteen works (7 ballet, 7 modern) in the active repertoire.

About twice a year, Regional Ballet-U.S.A. departs from its usual format to make a random picture-journey to regional companies everywhere. Sometimes the photos celebrate the formation of new groups or reflect civic events in which the companies have figured. Sometimes they depict first performances or outstanding young dancers. Here are a few recently garnered.

The principal new trend in the regional movement is that of consolidation. Although no new festival organizations have yet been formed, the concept of a national advisory committee is beginning to coagulate. And a leading professional ballet organization is considering some form of cooperative merger with the regional groups. One possible outcome of this would be to have key subsidized companies in various sections of the country, with the surrounding smaller companies feeding into them, rather than into the national companies like New York City Ballet, San Francisco Ballet, Ballet Theatre, Ballet Russe de Monte Carlo, and the Chicago Opera Ballet.

There is much to be said for a structure of this type, for the number of really well-trained dancers produced now by the country's approximately 125 regional companies far exceeds what can possibly be absorbed by the existing professional aggregations.

In the meantime, until events become more specific, let us take note of a few immediate happenings in the regional ballet scene. *DORIS HERING*

SPRING DEBUT: Eleanor Watson and Vincent Berne, members of the newly formed Canadian Junior Ballet Co. Ltd., which made its Toronto debut in May. The co. is under the artistic direction of Diana Jablokova-Vorps, formerly of the opera ballet in Riga, Latvia.

CO-OP SHOWING: Thomas Bredwell and Sandra Ray rehearse for the Indianapolis Civic Ballet's spring performance, which it shared with the Fort Wayne Ballet and the Dayton Civic Ballet. In existence two years, the co. is under the artistic direction of Marguerite de Anguera.

Bill Ehrich

HARRISBURG CONTENDER: *Pennsylvania, which boasts about a dozen outstanding regional ballet companies, has a new contender, the Harrisburg Civic Ballet. With Caroline de Lone as artistic director and Roy Pitt as producer, the group held spring auditions and plans an October performance.*

NOVEMBER PREMIERE: *Contract uniting Albuquerque Symphony and the Ballet Guild of New Mexico for the ballet's premiere next November is signed by Frank C. Stuart, guild president, and Maurice Bonney, conductor of the symphony. Under the direction of Natalya Krasnoff, the initial program will feature "Swan Lake."*

Jack Mitchell

Ravini's

top:
QUEEN-FOR-THE-DAY: *Mayor Joseph N. Langan of Mobile, Ala., presents Lee Weatherby Partridge, artistic director of the Mobile Civic Ballet, with key to the city. The day, April 25, was proclaimed "Lee Partridge Day" and coincided with fifth anniversary program of the ballet.*

immediately above:
MAKING IT LEGAL: *Board of directors of the Land of the Sky Civic Ballet in Asheville, N.C., gathers to sign company charter. Seated, l. to r., Mrs. Marjorie Alexander, co-founder and asst. dir.; Mrs. William Creech, sec'y; Mrs. Bruce J. Franz, pres.; Mrs. Alice D. Weaver, founder and artistic dir. Standing, Mrs. Fred Warner, auditions chairman; Erik Fris, prom. chairman; S. E. Sanders, treas.*

above:
SPECIAL LUSTRE: *Ballet Russe de Monte Carlo's Irina Borowska and Alan Howard were guests in the spring performance of El Paso's Texas Western Civic Ballet. Under Ingeborg Heuser, the co. made its debut in Jan.*

right:
SNOWBORN: *Newest "pin" on our map of regional ballet companies is the Anchorage Alaska Civic Ballet, which made its debut May 24. Pictured are director Lynda Lorimer and Jim Epling.*

Ward W. Wells

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FOOD FOR DANCERS *(Con'td from P. 36)*

cup for cup than the "instant." "Tiger's Milk" was invented for use in cases of severe malnutrition, but has been found to be most helpful for dancers in providing energy and stamina. The "classical" recipe includes 1 quart milk, ¼ cup powdered brewer's yeast (Red Star type 600), ½ cup *non*-instant powdered skimmed milk, ½ can frozen orange juice (or other fruit). Whirl in blender. If you don't have a blender use 1 cup instant powdered skim milk and mix with a wire whisk. This is strong, so start by using just a little yeast and increase the amount gradually. This contains 127 grams of protein—approximately 30 grams per glass.

Another product, "Pro-81 Broth,"[3] so named because it contains 81 percent protein, is becoming increasingly popular. One charming enthusiast gives it as a gift on every possible occasion. One ounce (approximately three heaping teaspoons) of Pro-81 stirred into V8 juice provides 23 grams of protein—a good energy boost. This can be carried in an envelope in your pocket for use as a snack.

Most of the reducing diets published in popular magazines are based upon cutting down calories. Recently, however, more emphasis has been placed upon protein in such diets. Dancers do not usually have to consider the problem of overweight. But if a dancer is trying to reduce, it is well to remember that high protein intake will help to burn up fat and to develop a better quality of body tissue, so that even though pounds may not be lost, dimensions will decrease.

In addition to any "short cuts" to nutrition, meals are still in order! The times for eating may have to be adjusted to the day's routine. Perhaps five smaller meals will work out satisfactorily, or between meal snacks that are worth eating may solve the problem. Dr. Frederick Stare, Professor of Nutrition at Harvard University, has given this prescription: "Breakfast like a king, lunch like a prince, and dinner like a pauper." It takes some real effort to overcome the "Mexican breakfast" habit of just a cup of coffee, and to see to it that you get at least 30 grams of protein in your morning meal —when you consider that one egg contains only 6 grams of protein.

Dr. Michael Walsh, biochemist and consulting nutritionist, writes in conclusion in his book, *Nutrition by the Calorie and by the Dollar*[4]*:* "The advocates of the 'just eat a balanced diet' school of thought are apt to hurl epithets of 'faddist' or 'crank' at the people who really are excited about

what can be done to serve our well-being if we will change our food habits to give top priority to foods such as whole milk. skim milk, milk solids, buttermilk, yogurt, cheese, meats including visceral meats, seafoods, poultry and an abundance of fresh fruits and vegetables. If, after consuming what they need of the essential foods to make up the first 1800 calories of the diet, there is still appetite and capacity to consume additional food, then, and only then, is there room in the diet for whole grain breads and cereals."

In order to make a more graphic representation of what constitutes adequate nutrition, we have obtained permission to reprint, from Dr. Walsh's book, examples of "good" and "poor" menus. Draw your own conclusions and make your own decisions. It's up to you.

GOOD BREAKFAST	POOR BREAKFAST
45 grm. protein	*8 grm. protein*
700 calories	*700 calories*
½ grapefruit	3 hot cakes with
2 eggs	butter and syrup
3 oz. ham	1 cup coffee with
1 slice whole grain	sugar and cream
bread and butter	
1 glass milk	

GOOD LUNCH	POOR LUNCH
28 grm. protein	*11 grm. protein*
655 calories	*655 calories*
1 bowl veg. soup	1 ham sandwich
1 shrimp salad	Soft drink
1 slice whole grain	Piece of pie
bread and butter	
1 glass buttermilk	
1 apple	

GOOD DINNER	POOR DINNER
70 grm. protein	*28 grm. protein*
890 calories	*890 calories*
4 oz. tomato juice	Spaghetti and
Mixed green salad	meat balls
Vinegar dressing	Mixed green salad
6 oz. roast beef	French dressing
Baked potato	French bread and
1 square butter	butter
Green peas	French pastry
½ cantaloupe with	Coffee with sugar
1 oz. Cheddar cheese	and cream
1 glass buttermilk	

References:

1. William Longwood, "The Poisons in Your Food," Simon & Shuster, Inc., N. Y.

2. Adelle Davis, "Let's Eat Right to Feel Fit," Harcourt Brace & Co., N.Y.

3. Lindberg Nutrition Service, 3945 Crenshaw Blvd., Los Angeles 8, Calif.

4. Michael J. Walsh, ScD.; F.R.I.C.; A.I.Ch.E., "Nutrition by the Calorie and by the Dollar," Michael J. Walsh.

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SAN JUAN *(Continued from Page 51)*

whistle and hoot at the first leggy ballerina they've ever seen, but they soon quiet down, obviously a little charmed by the music and dance . . . without scenery other than the moon and stars.

Besides their Institute functions, the ballet members have appeared scores of times at patron saint festivals, at schools, such as Interamerican University or the San Juan School of Medicine, on television, and at events such as the Convention of the Union of Pan American Women. They have also given many special performances on the occasion of the renowned Casals Festival, which has become a treasured annual event here in the great cellist's adopted homeland. Five years ago, Alicia Alonso made a triumphal appearance with the Ballets de San Juan.

In 1958 the ballet joined hands with the Puerto Rican Theatre Festival—then just one year old—and now has a regular place in this new section of Puerto Rico's cultural garden.

Photo by Harold Underhill

Backstage with the Co.'s director, Ana Garcia. At left, Francisco Arrivi, theatre director of Puerto Rico's Instituto de Cultura, and, at right, set designer Lorenzo Homar.

At this year's festival, they presented four short ballets that brought an audience of 1,000 roaring to its feet after each performance. One was a traditional *Carnet de Baile*, a fantasy on the 19th-Century rhythms, including mazurkas, waltzes, *danzas* and *lanceros*. Then a quick and simple change of scenery took the audience back 400 years to the day when the Arawak Indians were confronted by their helmeted and breastplated Spanish conquerors. At first the Indians took them for white gods, since the breastplates were impenetrable, but the story goes that they finally killed a Spaniard by the simple expedient of drowning him. Told in the

ballet *Urayoan*, it is an exciting story. The group's *Suite de Juventud* was an abstract presentation set to a viola and piano sonata by Jack Delano, photographer-musician who came here on a Guggenheim in the Forties and who is now program director for WIPR, the government TV station. Another "expatriate," Arnold Taraborrelli, a Temple University graduate who has been here for five years, did the fairly simple but compelling choreography. The group wound up the evening with a pleasant bit of modern froth called *Cuando Las Mujeres . . .* about a disappointed mistress who hires a witch to cast spells on her unfaithful lover. The music for this was provided by a *plena* group playing tambourines, drum and gourd, and headed by a venerable local countryman named Don Gumersindo Mangual y Oppenheimer.

A comforting counterpart to the "Operation Bootstrap" that lets the Commonwealth of Puerto Rico *afford* a ballet company and provides Puerto Ricans with the wherewithal to be able to buy tickets and the time to devote to the arts, *Operacion Serenidad* is an obvious success. As its week-long season at the Puerto Rico Theatre Festival closed, the Ballets de San Juan prepared to hit the road again, visiting the seventy-five towns and cities on the island, filling University and festival dates, and working out new presentations. Lively, hard-working Director Ana Garcia wondered again about the possibility of doing *Swan Lake* and bought herself an airplane ticket to New York for a look, in the fall, at the performances of The Royal Ballet and a visit with her old friends at City Center. *THE END*

IN THE MAIL BOX *(Cont'd from Page 25)*

Dance Magazine to feature a remark made in pique about the apple. It is old hat . . .

In 1939 S. G. Brun brought Spessivtzeva to San Francisco. He hoped she would perform the role of Pavlova in cinema. Toumanova was second choice. I was invited to be art director and supervise a Pavlova ballet never produced . . .

From Hotel Bellevue to Hotel Roosevelt in Los Angeles, the demented Spessivtzeva traveled until the debacle at Hotel Algonquin in New York. As a person and as a performer, lovely and correct, she never gave forth ecstasy or the magic of a normal woman. Pavlova's position was incomparable, and it is silly to try, as some lesser folk do, to paste down a rainbow . . .

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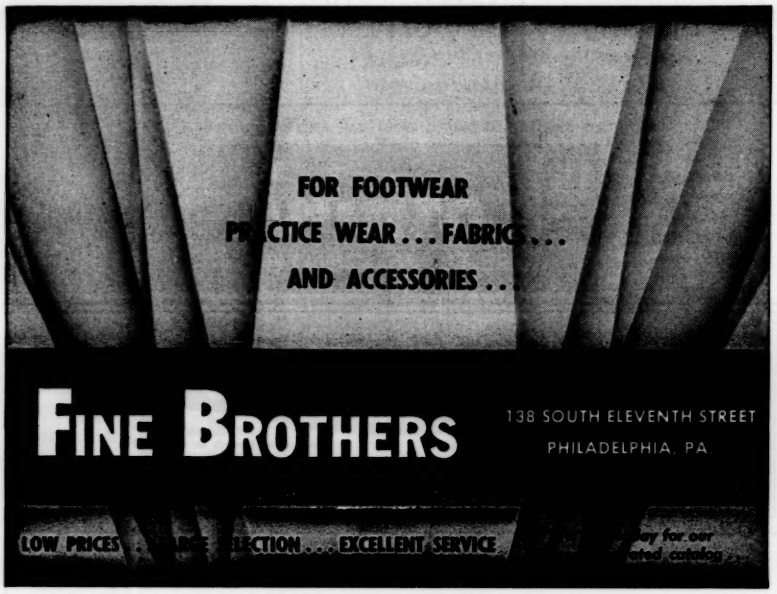

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BEAUTY AND THE DANCER

THE SUN AND YOU

BY ANTONIA DOBROSLAVIC

Sun worshippers are happy once again. But for most, including sun worshippers, the initial stages of suntan are either painful or unsightly. These modern days, however, there are protective cosmetics for men and women which give the appearance of a suntan from the first day on, and which avoid the look of lobster red or the unpleasantness of peeling.

There are two schools of thought on sun bathing. Some feel that there is never enough of it (particularly those living in cooler climates, where the "sun season" is short), while others follow the more recent theory that too much sun can really be harmful. There is little question that too much sun dries the skin, and therefore induces wrinkles and roughness, causing that aging look. To avoid this, there are on the market many creams, lotions and emollients to be used before, during and after sunbathing.

It would seem expedient to take the time to get a tan in leisurely fashion, probably getting better results with greater ease. It is difficult for most of us to resist that first free day in the sun—not to take advantage of the full day seems such a waste. But unless the skin is really impervious to long exposure, it is advisable to limit the first sun bath to exactly five minutes each for front, back and sides, increasing to ten or fifteen minutes each the following day, and gradually taking more thereafter. This does not rule out the use of lotions and creams to keep the skin soft and firm.

But a day in the open need not be spoiled by the curtailing of the sunning period. Adequate protective covering should be provided for, so that other activities can be indulged in before and after the sun bath ritual—fresh air in any quantity is beneficial.

A hat is important in obtaining protection from the sun. First, because the face should be protected, and second, because the hair, too, suffers from dryness and discoloration, particularly if any tints or dyes have been used.

Most women remember too late that gleaming white strap or neckline marks can ruin the look of the loveliest gown. Watch it and arrange for even exposure.

Enjoy the sun on roof-top, beach, or lawn, but don't forget that tomorrow is another day.

TALK OF THE TRADE

BY TONI HOLMSTOCK

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BY GERTRUDE HALLENBACK

Ted Shawn always opens his Jacob's Pillow season with these words: "These programs are designed to be educational, but if during the performances you are entertained, it is purely coincidental." Bearing that thought in mind, educational records that are also entertaining are a real delight to discover.

Danny Hoctor's Dance Record label offers one such, an exciting LP record of original tunes which provides a complete miniature revue. Titled "A NIGHT FOR DANCING" (HLP 3032), it answers the great demand for a real professional-sounding show. As with most of the newer teaching LP's, the "A" side has vocal and instrumental arrangements, and the flip side is strictly instrumental recordings of the same songs.

A fast-moving tympany introduction opens "A Night For Dancing" with a Broadway flare that will put any audience in a receptive mood for the chorus of catchy lyrics, which in turn sets the scene for a two-chorus rhythm tap with an excellent stop time section.

A cute tune titled "Talkin' Dance" that may well become the "Ballin' the Jack" of the Sixties, "patter talks" the vocal chorus and then swings into a real toe tapping number for either a solo or a group before the final patter reprise.

To satisfy jazz devotees, "Bongo Bounce" beats out a cool, convincing tempo.

One of the biggest hits at the summer dance conventions was "Stop, Look and Listen"—a lilting, swinging melody that stresses manners, safety and health in dance form for the younger set and then segues into two choruses of a very definite beat tap rhythm.

The question of "Does Macy's tell Gimbel's?" is answered in the affirmative when you hear Danny Hoctor of Dance Records and Bob Kimble of Kimbo Records bantering back and forth in the recording of "Song and Dance Man." Anyone from 8 to 80 can stop the show with this perfect vaudeville type tune.

All good things do come to an end, and "The End of Our Show" on the sixth and final band is worthy of using time and time again. Following a vocal chorus of appropriate adieus, there are twenty-four measures of background music ideal for a walk-on of soloists and for bows.

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(Continued from Page 6)

Assn . . . **Steve Papich** is in Paris with the **Josephine Baker Co.**

LAS VEGAS: **Paul Godkin,** assisted by **Lee Irwin,** is restaging **Steve Parker's** "Holiday in Japan," currently at the New Frontier, for a Dallas theatre this month. When this Japanese show exits, "Oriental Holiday," starring Miss Tokyo, opens for an unlimited engagement . . . **Lee Irwin** will assist **Dick Humphries** when he stages the Louis Prima-Keely Smith package show at the Desert Inn . . . **Jeff Gyle** has restaged the **Kim Sisters** act now at the Stardust . . . **Jack Cole** & dancers are preparing an act for The Dunes . . . **Jack Regas** choreographed the new Betty Hutton act at the Sahara. The Hutton show featured **Dennis Joel,** the Don Williams Singers & **Herb Lurie,** with prod. no's by **Moro-Landis.** ROY CLARK

SOUTHERN CALIFORNIA NOTES

ANTA Dance Festival: The L.A. Chapter of ANTA made its 2nd try at bringing dance of the world to its city in June. Though non-professional enterprises have twice as many difficulties as professionals, **Jon Angelo,** ANTA Dance Chrm., presented 7 successful dance eves. at Pilgrimage Bowl. Audiences braving the chilly June nights, were warmly appreciative and, in many instances, their support was rewarded.

Major difficulty was programming perfs. with dancers having other commitments. It is hoped that by next year specific eves. for ballet, modern, ethnic, etc. can be arranged with, perhaps, a final night, offering the most successful work from preceding perfs. But this year, sequences of presentation were reminescent of vaudeville's heyday.

Some 200 dancers performed once or more, solo or in groups of 20 or more. Forms ranged from African primitive **Ueni LeGon Dancers)** to ballet blanc **(Santa Monica Civic, Pasadena Regional & Ballet Mime of Oxnard).** Classical pas de deux were finely performed by **Wilson Morelli Ballet** dancers, largest traditional ballet contributors. With a large choice of professionals to work with, Morelli presented many successful divertissements and his new version of "El Amor Brujo." In this, **Bob Thompson** (currently in the West Side Story" film) replaced Morelli in the male lead, handling the role with facility.

Modern dance was well represented by members of **Directions in Dance** . . . Ethnic offerings were by the Japanese **Kansuma Kai,** Spanish soloists **Miquita & Juana Vela,** South Sea Islands' **Donna Jean Dancers** and Hindu dancers **Bhupesh Guha** and **Aruni Devi & Co.** . . . American dance featured tap & progressive jazz by **Eddie Gay & Don Robinson** and by students of **Al DeRae;** a ballroom sequence from the **Jimmy Cullip Studio;** up and at 'em square dances by the ebullient **Hollywood Square Dancers; West Hollywood Park Dancers.**

Among creditable perfs. was a show-stopping "Grand Adagio" by 12-yr-old **Donna Davis** partnered by 14-yr-old **Serge Brunet.** Their obvious love for dance is heartwarming . . . **Beatriz Monteil** as Swallow in Oscar Wilde's "Happy Prince" opening night brought a good omen to the series. **Miss Monteil** has the rare ability to invest every role with a shimmer of artistry . . . **Al DeRae** offered tappers **Lynn Fields & Toni Rene** as a surprise bonus for the concluding perf. Both dancers are superior, and Miss Fields has elegance & distinction . . . **Jose Antonio** electrified his audience by interspersing his primitive work with periodic falls from running leaps.

Mr. Angelo reported that as a result of the ANTA series 15 dancers had received engagements.

Most creatively original work shown was "Dance Suite," a free-style ballet by **Valerie Silver.** Miss Silver has been able to invest her ballet and her young dancers with an air of lyricism, rare in today's dance theatre. 7 episodes were prefaced by poetic narration, some from "The Prophet," by Kahlil Gibran. One wanted to experience this again immediately, and its repetition would be reason enough for a 3rd annual ANTA Festival.

After notable inactivity, modern dance has come alive in all directions. USA has engaged **Bella Lewitzky** to teach 2 workshops in the fall. She is presently heading dance activities at Idyllwild . . . **Saida Gerard,** back from seeing **Graham** concerts in NYC, announced plans for fall touring by her co. . . . **Gloria Newman** will move her studio to mushrooming Orange County, adding ballet to the curriculum . . . **Directions of Dance,** a performing group salvaged from the defunct **Dance Alliance** by ex-Pres. **Larry Warren,** has given it a commendable 1st program . . . **Lester Horton Dancers,** despite conflicting rumors, plan a farewell perf. for **Yvonne de Lavallade,** leaving for NYC. Co. has lost one of its best choreographers, **Jack Hill,** to Uncle Sam. On the plus side, one of the most distinguished works of the late Horton, "The Beloved," has been announced for **Jacob's Pillow,** with **Carmen de Lavallade & James Truitte** starring.

Directions of Dance scored with 3 of the 4 works on its 1st program. "Bells," choreographed & danced by **Fanchon Bennett & Kate Hughes** to narration & original score by Clarence Jackson, proved a bright opener. Miss Hughes' "Origins" demonstrated phenomenal body control and good feeling for spatial movement. "The Lady and the Chameleon," by Warren & **Howard Henderson,** was better produced than the ballets of some touring co's. Costumes were well-designed, and scenery changed before one's eyes as action unfolded. Also dancing were **Frances Crum, Liz Ince, Meri Miller, Julian Reyna & Gail Zifferstein.**

Once again, **Evelyn LeMone** gave an annual recital hand-tailored to present her many pupils to best advantage. Theme was Maeterlinck's "Bluebird." **Pamela Hayward** as Cat & **Cathy Miller** as Dog took top honors for clean lightness of technique and balletic rightness. Well choreographed and danced, Miss LeMone's "Adagio & Allegro" presented Tokyo ballerina **Tazuko Hashino,** guest artist. Featured with her were **Stephanie Gessel, Sussanne Kronick, John Basque & Tedd Welsh.** . . . The fund of ideas & pervasive humor which makes **David Lichine** choreography a drawing card around the world were quite evident in his Marymount Coll. student ballet mat. **Melisa Montgomery & Bill Tarpy** gave the most finished perfs. of an extended program. **Rozelle Frey's** dancers will present a new Lichine concert work in Sept.

James Mehl's 2nd annual concert at Riverside, a benefit for retarded children, was choreographically fresh and lighthearted. Mehl & guest **Lois Ellyn** in the "Sleeping Beauty Pas de Deux" & a new pas de deux to Strauss music were strongest aspects of the eve. Mehl partnered Miss Ellyn in her own annual recital at Fullerton, also a successful benefit for retarded children . . . 2nd annual **Int'l Folk Festival** at UCLA was second-best to its predecessor. Absence of the group headed by **Vince Evanchuk** was strongly evident, but a Bulgarian Sop and a Yugoslavian Duj-Duj by the **Sokoli (Falcons)** were most exciting. Kansuma Kai acquitted themselves creditably in Japanese city & country dances . . . **Rosalie & Alva** included "Carnival of Animals" & "La Boutique Fantasque" on the program opening their new San Pedro studio-theatre . . . **Eleanora Preston** danced Swanhilda's waltz from "Coppelia" in her annual student recital at Encino . . . **Noel Parenti** had the good fortune to partner **Gwen Verdon** for 2 perfs. of the Jail House Tango in "Redhead" here. JOHN DOUGHERTY

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** performed at the Red Rocks Festival, Denver, July 22-23. Co. members & other Bay Area dancers participated in "Ballets 1960" at the **Contemporary Ballet Center** July 8-9. Featured in new works by **Lew Christensen, Michael Smuin & Jeannde Herst** were: **Sally Bailey, Roderick Drew, Fiona Fuerstner, Virginia Johnson, Frank Ohman, Paula Tracy, Sue Lloyd** & Smuin of SF Ballet, with primitive dancer **Zack Thompson.**

The **Royal Danish Ballet** is scheduled for the SF Opera House Aug. 12-15; Britain's **Royal Ballet,** 13 perfs., Nov. 4-13 . . . **Lynda Lorimer,** who formerly headed dance studios in Oakland & Ft. Ord, recently appeared in Anchorage, Alaska, with 20 dancers from that vicinity in excerpts from "Swan Lake" & "Sleeping Beauty." She plans to found a civic ballet there . . . **Stephanie de Menezes** performed Spanish dances at Lamplighters' Theatre, SF, June 26, with Roberto Solario, folk-singer-guitarrist . . . After SF appearances, the **R. G. Davis Mime Troupe** performed at Reed Coll, Ore., for the Pacific Arts Festival in May.

Around the colleges: **Stanford's** dance group worked in conjunction with the swimming group in the academic year recently closed. Master teacher was **Daniel Nagrin. Orchesis** Pres. is **Nancy Sherwood** . . . **College of the Pacific,** Stockton, has weekly 2-hr. dance club meetings. Many members are drama majors. Orchesis advisor is **Annely Uherek** . . . **San Jose State Coll.** dancers meet Weds. for class & rehearsals. 33 participated in the spring program which included a "Cinderella," commissioned by San Jose Civic Symph. Assn. for its annual youth concert. Later the group performed **Truman Fisher's** "Theme and Variations" with SJ Symph. and prepared a lecture-demonstration for high schools. Orchesis Pres., **Joan Winsor.**

(Continued on Page 65)

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(Continued on Page 63)

Marian Bigelow, Fresno State Coll. dance advisor, goes to Africa to study native dances this summer. Her group gave a May concert. **Lou Ann Ward** is acting Sec'y of Orchesis . . . **U. of Calif.,** Berkeley, where **May O'Donnell** is conducting a summer dance seminar, sponsored a lecture-demonstration for the annual HS sports day, also gave a May concert, choreographed by **Joanna Gewertz,** Orchesis faculty advisor. Carolyn Hawley of the Phys. Ed. Dept. composed & directed the music. **Bernard Mead** is Orchesis Pres.

CLIFFORD GESSLER

DALLAS NEWS

"West Side Story" opened the Dallas State Fair Musicals' season June 13 and proved the best State Fair prod. ever. **Jerome Robbins'** choreography was restaged by **Zoya Leporska & Lee Becker,** who played Anybodys. Gus Shirmer, Jr. was director. N.Y. performers **Hank Brunjes** as Riff, **Robert Kole** as Tony, **Carol Taylor** as Maria, **Joe Rocco** as Action, **Al de Sio** as A-Rab, **Jerry Dodge** as Baby John, **Dave Gold** as Big Deal, **Carmine Terra** as Bernardo, **Rita Tanno** as Anita, **Tina Ramirez** as Rosalia, and **Jamie Sanchez** as Chino made this a memorable presentation.

Anne Lorch choreographed "Mr. Wonderful" at the Maple Theatre for a June 20 opening. **Johnny Bachemin,** dancer-singer-musician, was starred in the prod. supported by **Jack Kirby & Gretchen Petty** . . . June 25 soloists **Catherine Horn,** of Fort Worth & **Ron Murray,** of Houston, both members of the **Metropolitan Opera Ballet,** performed in the ballet sequence of "Aida," opening opera for the 29th annual Central City, Colo., Festival . . . "Century's Ahead," a new revue, opened at the Adolphous Hotel's Century Room June 30. **Texie Waterman** choreographed and danced in the musical's no's. She was assisted by singer-dancers **Jerry Kirkland, Bob Crest, Jim Hemphill, Ann Hite, Ann Benson, Beverly Austin, Buddy Williams & Dave Heath.**

TONI BECK

LONDON DATELINES

Jo Anna's "The Princess," a "musical play with dancing," as it is being announced, opens in London Aug. 22, starring **Violette Verdy & Pierre Lacotte.** Co. is mainly British and has **Terry Gilbert** as ballet master. After the London season, it is hoped that the prod., presented in a previous version by the **Palm Beach Ballet,** will be taken back to the USA and presented in NYC around Christmas.

A small part of the **Bolshoi Ballet** returned to London after nearly 4 years and gave a 3-wk season of "concert" perfs. in the chilly, uncharitable atmosphere of the Royal Albert Hall. The dancers were a moderately representative selection of Russia's best, but working conditions were hardly conducive to the art of ballet. Albert Hall is a great barn of a building with a platform stage bereft of proscenium & wings. Mixed notices were also due to the very nature of the divertissement program, a style of presentation which has not won much popularity here. Two different programs were offered of solos, pas de deux & small ensembles. Standard of costumes and, to lesser degree, choreography came in for much criticism, and justifiably so. Most of the dancing, however, proved superlative and completely worthy of the name Bolshoi.

Georgi Farmanyants, on a 4th visit here, made his best impression yet, and his celebrated Gopak from "Taras Bulba" was rapturously received . . . Young **Nina Timofeyeva,** greatly improved since 1956, danced beautifully, producing, particularly in the "Don Quixote Pas de Deux," a unique type of lyrical virtuosity. She was finely partnered by **Boris Kokhlov,** a splendid premier danseur resembling his Western counterparts more closely than any of his Soviet contemporaries . . . **Rimma Karelskaya** was outstanding, particularly for her display of bravura in the "Black Swan Pas de Deux." Character dancers **Suzanna Zviagina, Vladimir Levashev & Constantin Richter** shone in almost everything they did. Hitherto unknown **Tamara Variamova** did well in a spirited gypsy dance from **Goleizovsky's** version of "Don Quixote."

Gleb Yevdokimov & Margarita Smirnova produced an excellent pas de deux from "Giselle," which compensated for the former's flabby perf. of the Blue Bird at the beginning of the season. Perhaps the grave disappointment of the season were the appearances of veteran Bolshoi ballerina **Irina Tikhomirnova,** whose coquettish mannerisms obscured the quality of her powerful technique. Bolshoi conductor Georgii Zhemtuzhin led the London Philharmonic and was enthusiastically acclaimed by large audiences throughout.

Closing perf. of the **Royal Ballet** June 25 was "La Fille Mal Gardee," starring of course, **Nadia Nerina, David Blair, Stanley Holden, Alexander Grant & Leslie Edwards.** It made a fine conclusion to what many consider the most successful RB season ever. They reopen Aug. 21 for 2 weeks.

The **Sunday Ballet Club** gave its 7th and most successful program in London June 12. This workshop orgn. produced new ballets by **Malcolm Goddard, Leo Kersley & Clover Roope,** each with a commendably high standard of interest. Best of all was **Ray Powell's** divertissement to Strauss music, "One in Five." It was danced by jr. RB soloists **Deanne Bergsma** (a young So. African who was an instant hit with her charming sophistication and comedy timing), **Christopher Newton, Derek Rencher, Laurence Ruffell & John Sale.** This ballet was a slick romp, well choreographed and was brilliantly danced by the entire cast. It is the best work ever produced by the Sunday Ballet Club and could well find its way into a permanent repertoire.

Alicia Markova started her own BBC radio program June 28, introducing ballet music records with personal reminiscences. The series is to last 12 weeks . . . **London Festival Ballet's John Gilpin & Sally Judd** have announced their engagement and the possibility of an Aug. marriage.

CLIVE BARNES

NEWS FROM FRANCE

Each year traditionally the Casino Theatre of Enghien, which is some distance from Paris, devotes 2 gala eves to dance. June 16 several works were performed under the artistic dir. of **Irene Lidova,** danced by **Yvonee Meyer, Nicole Nogaret, Vassili Sulitch & Ivan Dragadze.** "Expectation," choreographed by **Christian Uboldi,** and danced in silence, scarcely unearthed any new ideas. **Milko Sparemblek's** "Hero and His Mirror" was more appealing and was well served by the interpretation of **Duska Sifnios, Milorad Miskovitch** & Sulitch. "Pick a Partner," by **George Reich,** with decor and costumes by Andre Levas seur, is an amusing and unpretentious sketch. **Liane Dayde & Michel Renault** danced the "Black Swan Pas de Deux" and a short and rather deceptive pas de deux called "Passionately," choreographed by **Chabukiani.**

The last dance prod. of the season at the Theatre des Nations was **Indrani,** who performed June 21 with her little co. It was a most attractive display of Indian dance. Indrani possesses a perfect knowledge of the Bharata Natyam style and she also included the Orissi & Kuchipudi, classical styles of Orissa & Attam, unknown in India or else reserved for religious ceremonies until Indrani brought them to the stage. Her repertoire is characterized by a fine and expressive approach to the well-known classical legends.

June 25 the Theatre de l'Etoile presented a Spanish Festival with dancers **Milagros, Mari-Antonia & Los Sacromontes . . . Ninon Libertre,**

Michel Rayne & Jean-Bernard Lemoine performed a new version of "Pelleas and Melisande" June 11 at the Opera Comique. It was staged by **Jean-Jacques Etcheverry** to a score by Faure . . . The **Experimental Dance Theatre** gave a controversial perf. June 14 at the Salle Recamier. Included was a ballet, "Signs," a series of improvisations to "musique concrete" . . . The 50th anniversary of the wireless featured **Zizi Jeanmaire & Roland Petit** in a ballet called "Electrons" . . . June 17 **Yvette Chauvire** signed copies of her book, "I am a Ballerina," and former "subject" of the nat'l co., Colette Sylvia, presented her book, "The Opera, Other People and I." Event took place at the Opera's Library-Museum of Dance.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

Three ballets by **Tatyana Gsovsky** were premiered at the W. Berlin Stadische Oper. A choreographically disconnected "La Valse" was saved by Dimitri Bouchene's gorgeous costumes. "Paean" (no connection with the **Herbert Ross** ballet) had boringly conventional electronic music concocted by American Remi Cassman. It is a life-cycle ballet which **Bejart** might have created in an off-moment, though it was danced prodigiously by **Klaus Beelitz** (in an Everyman role), **Gisela Deege** (as a mother figure) and an all-male supporting cast. Piece de resistance was a version of "Romeo and Juliet," which had little to do with Shakespeare or Prokofieff. Routine choreography was offset by delicate decor by Elrich Elsasser, sumptuous costumes (again by Bouchene), and a well-groomed pair of star-crossed lovers in **Yvette Chauvire & Gert Reinholm.**

Season at the Hamburg Staatsoper began uneventfully. One ballet mat, however, contained a fabulous piece of contemporary dance composition in **Jean Cebron's** "Electronic Study," which he performed with 2 female dancers. Later the opera house summoned all its resources for the German return of **Peter van Dyk. Gustav Blank,** ballet master of the house, staged "Jeu de Cartes" & the "Black Swan Pas de Deux," the latter stylishly executed by **Jacqueline Rayet** & van Dyk. In Schoenberg's "Pelleas and Melisande" and in a piece to Messiaen's Turangalila Symphony, van Dyk revealed himself as a choreographer of great musicality, taste, integrity and rare poetic sensibility. A genuine poet among choreographers, he seems to lack at present the grip of the true dramatist and the experience for shaping unmistakable characters. But these qualities will no doubt develop. In the meantime, his solid academic basis, flow of invention and innate sense of construction carry him safely over those areas which lack dramatic focus.

Underlying coolness and a wonderful economy of movement distinguish the modern dance pas de deux in a section of the Messiaen work as a masterwork. This was marvelously danced by **Christa Kempf & Heinz Clauss.** Miss Rayet & van Dyk danced the leads in both works. The long-limbed, very tall, Hamburg corps de ballet was never used to better advantage.

George Balanchine, who has sent **NYC Ballet's Una Kai** to teach the Hamburg co. his "Bourree Fantasque" & "Concerto Barocco," has his turn as guest choreographer Oct. 11, when he will supervise final rehearsals. (See Int'l Notes.) At that time **Maria Fris & Rainer Kochermann** will have joined the co . . . **Merce Cunningham & Carolyn Brown** are among the dance attractions at the Berlin Festival in late Sept.

HORST KOEGLER

NERVI INT'L BALLET FESTIVAL

Dirs. of the Nervi Ballet Festival, outside Genoa, celebrated its 5th anniversary grandly. Opening feature was **Leonide Massine's** new ballet, "La Commedia Umana," his 1st large-scale work in some time. Actually, it is a suite of eight 1-act ballets, each divided into many scenes, taken from Boccaccio's "Decameron." The complicated stories need to be known or reviewed in the program notes for comprehension of the ballet. Massine succeeded in presenting a colorful tapestry of costumes, vices & virtues of 13th century Florence, but new or striking qualities were few. As usual, Massine mastered group movement very well, but he showed little inventiveness in the pas de deux, and the soloists did not have very much to dance.

Of course, the story of each ballet is not easy to explain in terms of pure dance and, having renounced old-fashioned mime, Massine solved the problem by transforming his dancers into good actors. In this he was very well served by all. He also made full use of the large stage and of complicated scenery. (Never have I seen so many hardworking dancers, running so eagerly, and in time, up and down so many stairs.) A special word of praise must go to the corps for the intelligence and comprehension they injected into Massine's ideas. Claude Arrieu arranged early music which is eminently danceable. Scenery & costumes by Alfred Manessier were excellent.

All in all, the large stage, good decor & costumes and more than 50 people on stage did not fully do the trick. Massine did not succeed in creating a spectacle grand enough to be spectacular. While the prologue was suitably tragic and impressive, the final triumphal scene left the public rather cold. Genoa Opera House orchestra & chorus gave a good account of the music, dir. Marcel Couraud. Dancers included: **Rene Bon, Adolfo Andrade, Paolo Bortoluzzi, Tatiana Massine, Leonide Massine, Jr., Vassili Sulitch, Leon Woisikowski, Carla Fracci, Tessa Beaumont, Yvonne Meyer, Duska Sifnios, Ethery Pagava, Gerard Ohn,** and representatives of the **Miskovitch-Lidova Co.**

LUIGI GARIO

NEWS FROM LATIN AMERICA

ARGENTINA: Following **London Festival Ballet's** season, **Margot Fonteyn & Michael Somes** danced 3 perfs. of "Giselle" with the **Colon Ballet,** with **Esmeralda Agoglia** as Queen of the Wilis. The English ballerina's success was very great indeed . . . **Rafael de Cordova & His Spanish** [illegible] performed at the Teatro Avenida. He is the [illegible] Spanish dancer we have seen in Buenos [illegible] in many years. Striking costumes, tasteful [illegible] ery, good soloists & good choreography [illegible] this an important event.

FERNANDO EM[illegible]

CUBA: Only 1 perf. was given "Cimarron," Cuba's first 3-act ballet. Choreographed by **Alberto Alonso** to Enrique Gonzalez Manticci music, it [illegible] not turn out very satisfactorily. **Ballet de Cu[illegible]** is preparing for its European tour . . . The **P[illegible]king Opera** was a smash hit and had to give [illegible] eral extra perfs. . . . **Georgian State Dance [illegible]** was also successful, but high ticket prices [illegible] audiences thin.

HERMANN WILHEL[illegible]

CHILE: **Ballet de Arte Moderno** had an acti[illegible] month. **Cintolesi's** "Pasion," to Elgar music, wi[illegible] excellent scenery by Emilio Hermannsen (winner of a $1,000 Guggenheim Prize), is his best work yet. It has no plot but shows the struggle of human beings to communicate with one another. There are moments of solitude and frustration, contrasted with ones of fulfillment. "Once Upon a Time . . . ," dancer **Raul Galleguillos'** 1st ballet, was not successful. **Nicholas Beriseff** did an excellent job of staging "Les Sylphides" for the young co. Fonteyn & Somes appeared twice in this prod.

The ballet **John Taras** is preparing for **Chile's Nat'l Ballet** is "Design for Strings."

HANS EHRMANN-EWART

REPORT FROM MEXICO

The state visit by President Dorticos of Cuba was the occasion for 3 perfs. by **Ballet de Cuba,** headed by **Alicia Alonso.** It is unfortunate that the only offering was "Coppelia," for it gives no idea of where the co. is heading. Why wasn't **Fernando Alonso's** "Romeo and Juliet" brought, instead of Swanhilda and her giggly friends, to whom we are becoming a bit immune? The excellence of this prod. cannot be denied though. For once, the young villagers were really young. More practice together will make them a more homogeneous unit. Alonso's musicality, style and miming were a delight. Her balance was off, no doubt due to Mexico City's altitude. **Thatcher Clarke** was Franz. His portrayal needs more thought, as he is now just bounding about. Every visiting co. should arrive in time to accustom itself to the altitude; it shows.

Ballet Nacional has premiered "Cuatro Caras de Amor" (Four Faces of Love), by **Joan Gainer.** It is an overly long duet with interminable waits for costume changes, put together like a quilt of vaguely familiar academic combinations. **Valentina Castro & Carlos Gaona** danced hard, long and to little effect. Mention must be made that Ballet Nacional's technical level, while never brilliant, but usually consistent, is not even that now.

Raul Flores Guerro, former dir. of **Academia de la Danza Mexicana,** died recently in NYC. He was studying at Columbia U. on a special University grant. A multi-faceted young man, he was an art teacher and dance & art critic and is an irreparable loss to the dance in Mexico. His wife is **Lin Duran** of Ballet Nacional.

JOHN FEALY

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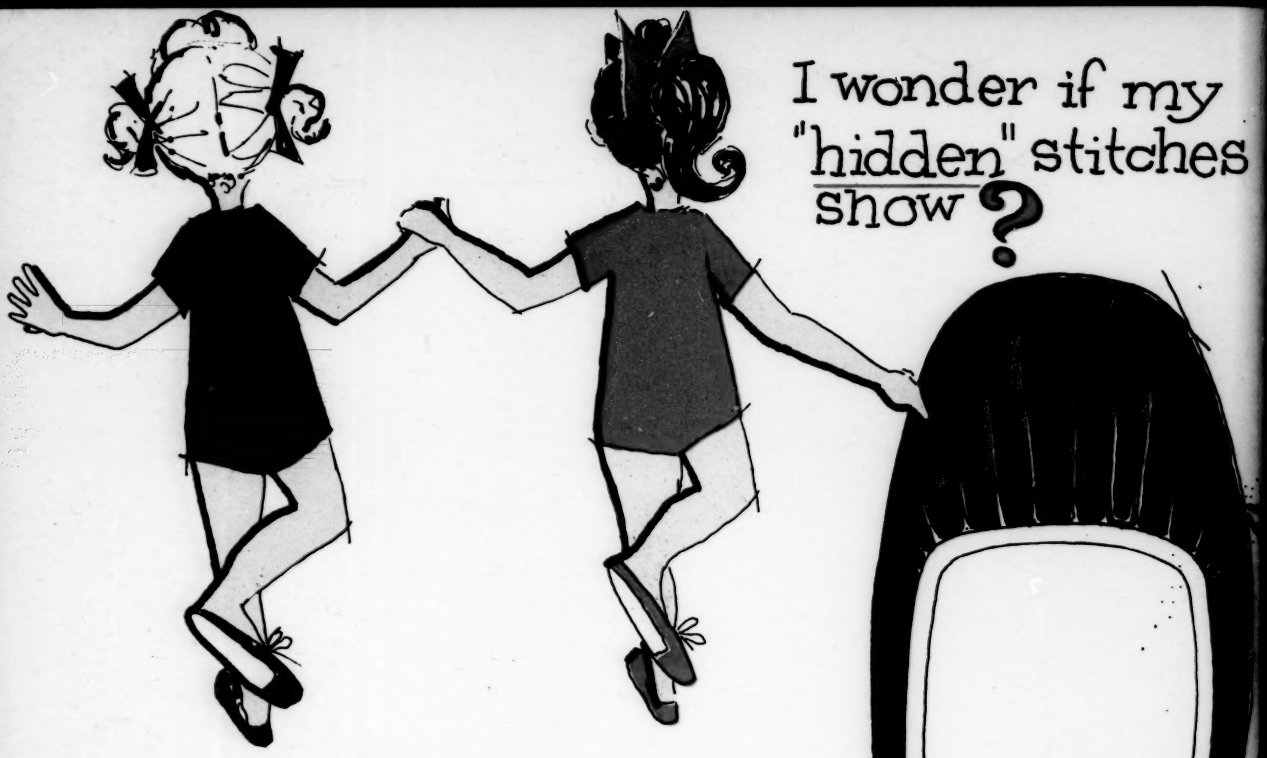

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